The Victory,

A NEW COLLECTION OF CHURCH MUSIC,

CONTAINING THE LATEST COMPOSITIONS OF

WM. B. BRADBURY.

EDITED BY

CHESTER G. ALLEN AND WILLIAM F. SHERWIN.

NEW YORK:

Published by BIGLOW & MAIN (Successors to WM. B. BRADBURY), 425 Broome Street.

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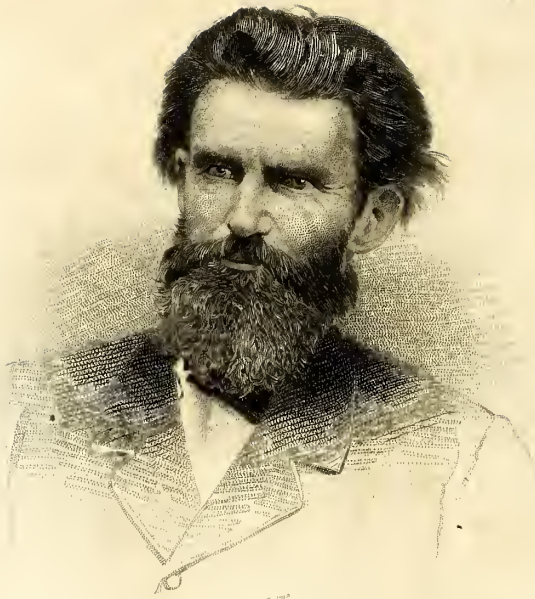
George W. Berstler
and William Good



Engd by C Burton

Yours truly

Wm B Rhulburn

THE VICTORY:

A NEW COLLECTION OF

SACRED AND SECULAR MUSIC,

COMPRISING A GREAT VARIETY OF

Tunes, Anthems, Glees, Elementary Exercises and Social Songs, suitable for use in the Choir, the Singing School and the Social Circle, and including the latest Compositions of

WILLIAM B. BRADBURY.

NEW EDITION,

CONTAINING ADDITIONAL ANTHEMS, CHANTS, ETC.

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PREFACE.

In accordance with established custom, the Editors of "THE VICTORY" respectfully ask for their work the candid consideration of those who are in any degree interested in Church and Home Music.

They do not claim to have surpassed the efforts of distinguished predecessors, at whose feet they have endeavored to learn wisdom; but, having had long experience in teaching, and being thoroughly conversant with the wants of choirs, both in city and country, they have aimed at *general usefulness*, with the hope that they were thereby rendering real service to the cause they love so well. It is believed that the

SINGING SCHOOL DEPARTMENT

will be found unusually interesting and complete; and while novices in the art of teaching will here see their way made plain in detail, experienced teachers, who prefer a condensed method, may find a convenient text book, with every necessary variety of practical exercises, which will *interest* as well as instruct the pupils, followed by secular music suited to the wants of the

HOME CIRCLE, SINGING SCHOOL OR CONVENTION.

THE METRICAL DEPARTMENT has received special care, embracing every variety of metre, so that any hymn in common use can be clothed from this wardrobe. This department is mostly new, a few deservedly popular tunes being republished to meet the general desire.

IN THE ANTHEM DEPARTMENT,

regard has been had to the general demand for *short pieces suitable for* OPENING OR CLOSING SERVICE, as well as the wants of more notable public occasions, Concerts, Conventions, etc.

In the preparation of each department of this work, the Editors have had free access to the large stock of manuscripts and material left by the late WM. B. BRADBURY, to whose vast experience, versatile genius, and acknowledged taste, they are indebted for much of whatever excellence may be found in the book.

Our acknowledgements are due to Messrs. MASON & BROS. for the use of a number of Dr. LOWELL MASON'S most valuable tunes; to F. J. HUNTINGTON, Esq. for the use of several choice pieces from the pen of the late ISAAC B. WOODBURY, and to Messrs. T. J. COOK, THEO. F. SEWARD, HUBERT P. MAIN, WM. U. BUTCHER, W. IRVING HARTSHORN, J. HARRISON TENNEY, W. H. DOANE, Rev. ROBERT LOWRY, SILAS J. VAIL, D. E. JONES, JAMES MCGRANAHAN, G. P. BENJAMIN, and others, for contributions to the work.

With the hope that on careful examination "THE VICTORY" may be found worthy a place in the hearts of the people, as well as the Churches of Christ throughout our land, and with earnest prayers that it may be a blessing to the cause of Sacred Music, it is committed to the tide of public opinion by

THE EDITORS.

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Singing-School Department.

HINTS TO TEACHERS.

It will greatly aid the teacher of class-singing to constantly bear in mind a few simple rules, which we will state for the benefit of those who may be beginners in the work:

1st. *Commence at the very beginning!* Never assume that the class has any knowledge of the subject to be taught, but make your lessons so plain that they may be thoroughly comprehended by the humblest beginner in the class.

2d. *Introduce your subject by practical examples*, and strive always to give your pupils an experimental knowledge of the thing to be taught, before coming to rules and definitions.

3d. *Let every rule and definition be stated in the simplest possible form*, so as to be easily understood and remembered.

4th. "*Make haste slowly;*" and bear in mind that learning to read music is altogether a matter of *practice*. Talking to a class will never enable them to read music. One of Mr. Bradbury's leading maxims, in giving advice to young teachers, was this: "*Less talk; more practice.*"

To the teacher who is coming before his class for the first time we would say—always commence by practising a few familiar tunes. This will serve as an introduction, and tend to dissipate any feeling of embarrassment which may be felt on the part of both teacher and scholars.

CHAPTER I.

NOTATION AND CLASSIFICATION.

The teacher may now say: "Close your books, and listen to me." *After securing the attention of the class, let the teacher sing, in a full, pleasant voice, the syllable* la *four times, making the tones exactly alike, and at about the pitch* G.

TEACHER. How many times did I sing *la?*—ANSWER. Four times.

Class sing the example with me. *Teacher and class repeat the example.*

Let the teacher now sing the example, using the syllable do *instead of* la.

How many times did I sing *do?*—Four times.

Were the tones like those which I used when I sang *la*, or were they different?—They were alike.*

Then I sang the same tone, but used a different word?—Yes.

The teacher may then draw this character on the board: 𝅗𝅥.

In music we use this character to represent a tone. It is called a Note.

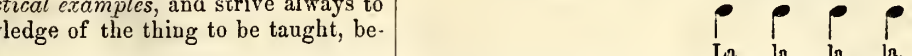
What is this character called?—A note.

What does it represent?—A tone.

In the example which we sang, how many times did we sing *la?*—Four times.

Then how many notes must we have to represent the tones?—Four

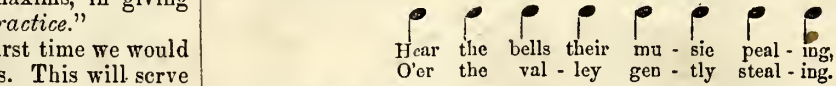
EXAMPLE.



Sing the example as I point to the notes. *Class sings.*

Sing it again; this time using the syllable *do.*

The teacher may now write out a more extended example, and have the class practise it; using some lines of poetry; always pointing to the notes on the black-board when the class sings, so that they may form the habit of associating the notes with the tones.



In the example which we have just sung were the tones alike?—Yes.

Listen again. *Class listens; and the teacher sings again two tones, this time making the second one* higher *than the first.*

How many tones did I sing then?—Two.

Were they alike?—No.

How did they differ?—The last one was higher than the first.

Sing as I did. *Class sings the two tones with the teacher, making the last one higher.*

STATEMENT.—When tones differ in this way, one being relatively higher or lower than the other, they are said to differ in *Pitch.*

To assure himself that the class are giving attention, the teacher may ask a few questions.

* If the answers are not given promptly, and by the whole class, let the teacher always repeat the example, and ask the question again, and insist from the beginning that every question shall be answered, and every example sung, by the whole class.

Are tones always alike?—No.
How do they sometimes differ?—One tone may be higher or lower than another.
When one tone is higher or lower than another they are said to differ how?—In Pitch.

STATEMENT.—That department of music which treats of Pitch of tones is called MELODICS.

Draw table on black-board, thus:

Low or *High*.....*Pitch*.....*MELODICS.*

Pursue a similar course in introducing the subject of Length of tones.

Listen while I sing. *Class listens; teacher sings two tones alike in pitch, but makes the first one short, and the second one longer.*
How many tones did I sing?—Two
Were they alike?—No.
Did they differ in *pitch?*—No.
How did they differ?—The last one was longer than the first.

STATEMENT.—When tones differ in this way, one being relatively longer or shorter than the other, they are said to differ in *Length.*

We have now learned that tones may differ in how many ways?—Two.
How first?—In *pitch.*
How next?—In *length.*
Teacher sings an example, making tones different in pitch.
How did these tones differ?—In pitch
Sing as I did. *Class sings.*
Teacher sings an example with tones differing in length.
How did these tones differ?—In length.
Sing as I did. *Class sings.*
Teacher sings an example with tones differing both in pitch and in length. Ask questions, and require the class to sing, as before.

STATEMENT.—That department of music which treats of the length of tones is called RHYTHMICS.

Write on the black-board, under the former tabular statement:

Short or *Long*.....*Length*.....*RHYTHMICS.*

Now introduce the subject of the Power of tones.

Class, listen while I sing again.
Class listens; teacher sings two tones, alike in pitch and length, but makes the first one soft and the second one loud.
How many tones did I sing?—Two.
Were they alike?—No.
Did they differ in pitch?—No.
Did they differ in length?—No.
How did they differ?—The last one was louder than the first.

STATEMENT.—When tones differ in this way, one being relatively louder or softer than the other, they are said to differ in *Power.*

We have now learned that tones may differ in how many ways?—Three.
How first?—In pitch.
How next?—In length.
How last?—In power.
Teacher sings, requiring the class to sing after him various examples with tones differing in pitch, in length, and in power, etc.

STATEMENT.—That department of music which treats of the Power of tones is called DYNAMICS.

Write on the black-board underneath the former statements:

Soft or *Loud*.....*Power*.....*DYNAMICS.*

The teacher will then have the three general departments of music represented in tabular form, as follows;

DISTINCTIONS.	PROPERTIES.	DEPARTMENTS.
Low or *High*	*Pitch*	*MELODICS.*
Short or *Long*	*Length*	*RHYTHMICS.*
Soft or *Loud*	*Power*	*DYNAMICS.*

GENERAL QUESTIONS FOR THE REVIEW OF ALL THAT HAS BEEN TAUGHT THUS FAR.

Are tones always alike?
We have learned that they differ in how many ways?
When one tone is higher or lower than another, they are said to differ how?
When one tone is longer or shorter than another, they are said to differ how?
When one tone is louder or softer than another they are said to differ how?
What is that department of music called which treats of the length of tones?
What is that department of music called which treats of the pitch of tones?
What is that department of music called which treats of the power of tones?
Into how many general departments is the study of music divided?

CHAPTER II.

THE SCALE.

The teacher may now introduce the Scale in this way:—After calling the attention of the class, let him sing the ascending scale in a clear, full voice, making the tones of equal length and power, using the syllable la, *and commencing at the pitch* C.

How many tones did I sing?—Eight.
Were they alike or different?—Different.
How did each tone differ from the other?—In pitch.
Which one was lowest?—The first.
Which was highest?—The last.

The teacher now sings the scale again, requiring the class to sing with him.

STATEMENT.—These eight tones, which we have just sung, are called the MUSICAL SCALE. The first tone in the Scale is called One, the second Two, the third Three, etc.

Let the teacher now practise the scale with his class, using sometimes the syllable la, *and again the numbers or scale names of the tones. Sing the scale both ascending and descending.*

TEACHER.—It is found to be convenient in singing the scale to use the following syllables, viz.: Do, Re, Mi, Fa, Sol, La, Si, Do.*

Teacher practise the scale with class, using the syllables.

We have learned that in music a certain character is used to represent a tone—What is it called?—A note.

Then how many notes will we need to represent the scale?—Eight.

Why?—Because the scale contains eight tones.

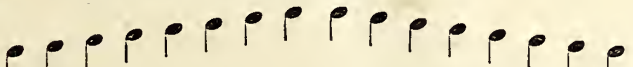
How do the tones in the scale differ?—In pitch.

Which is the lowest?—One.

Then if I write a note on the board to represent One of the scale, how may I write another note so as to represent Two of the scale?—Place it higher on the board.

How represent Three?—Place another note still higher, etc.

SCALE REPRESENTED BY NOTES.



Names of Tones.	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1.
Syllables.	Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Si	La	Sol	Fa	Mi	Re	Do.

Teacher practise the scale with class, pointing to the notes, and using sometimes the names 1, 2, 3, etc., *and sometimes the syllables.*

CHAPTER III.

ABSOLUTE PITCH, THE STAFF, CLEFS, ETC.

TEACHER.—We have learned that each tone of the scale differs from every other tone how?—ANSWER. In pitch.

That pitch which we have always taken thus far as One of the scale is called C; the pitch at which we sang Two of the scale, is called D; the pitch of Three, is E; of Four, is F; of Five, is G; of Six, is A; of Seven, is B; of Eight, is C.

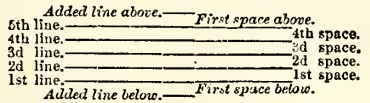
Pitch Names.	C	D	E	F	G	A	B	C.
Scale Names.	1	2	3	4	5	6	7	8.
Syllables.	Do	Re	Mi	Fa	Sol	La	Si	Do.

* Pronounced Doe, Ray, Mee, Fah, Sole, Lah, See, Doe.

Teacher practise the scale by pitch names as well as by syllables and scale-names.

STATEMENT.—The different degrees of pitch, C, D, E, etc., are represented by means of a character containing five lines, with four intermediate spaces, which is called the STAFF.

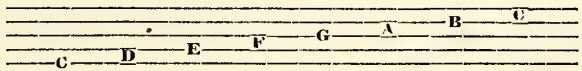
MUSICAL STAFF.



Each line and each space of the staff is called a degree, and represents some pitch.

EXAMPLE.—If we let the first line of the staff represent the pitch C, the first space will represent D, the second line E, etc.

STAFF IN WHICH THE FIRST LINE REPRESENTS THE PITCH C.



*Let the teacher now review by questions all that he has gone over thus far.**

How many tones in the scale?

What are their names?—1, 2, 3, 4, etc.

How does each tone differ from every other tone?

Which tone is the lowest?

Which tone is the highest?

At what pitch do we sing One of the scale?—C.

Two of the scale? Three? etc.

What character do we use to represent the different degrees of pitch?—The staff.

Of what is the staff composed?

What is each line and each space called?—A degree.

If we let the first line represent the pitch C, what will represent the pitch D? The pitch E? etc.

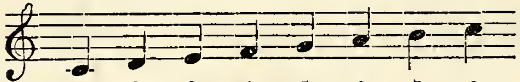
When short lines are used above or below the staff, what are they called?—Added or Leger lines.

After reviewing, the teacher may turn to the board, and make the following

STATEMENT.—We frequently use the first added line below the staff to represent the pitch C. When we do, we place at the beginning a character like this, , which is called the TREBLE or G CLEF.

* We cannot urge upon the teacher too strongly the importance of continually reviewing each step. It is only in this way that he can secure the earnest attention of the class, and assure himself that all are giving attention, and fully understand him.

SCALE REPRESENTED BY NOTES, TREBLE STAFF.



Scale-names. 1 2 3 4 5 6 7 8.
Pitch-names. c d e f g a b c.
Syllables. Do Re Mi Fa Sol La Si Do.

All look at No. 1. What is the name of this character which you see composed of five lines and four spaces?

What is the name of the character placed at the beginning of the staff?

When you see this clef you know that the pitch C is represented by what degree of the staff?—The first added or leger line below.

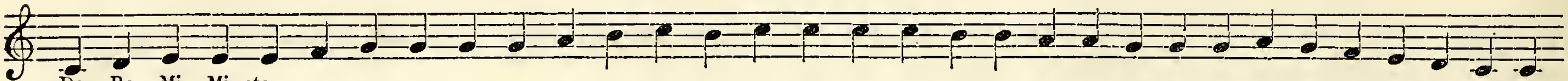
What number of the scale does the first note in this exercise represent?

What is the pitch-name? What syllable do you use in singing it?

Read the exercise through by the syllables. Read it by scale-names. By pitch-names.

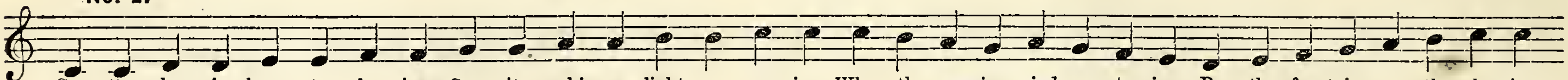
Sing it using syllables. Sing it using scale-names. Sing it using pitch-names.

No. 1. EXERCISE IN TREBLE STAFF.



Do Re Mi Mi, etc.
1 2 3 3, etc.
c d e e, etc.

No. 2.

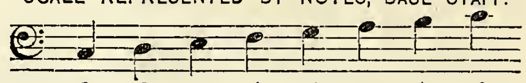


See the day in beau - ty clos - ing; See its gold - en light re - pos - ing; Where the eve-ning winds are straying, By the fountain gen - tly play- ing.

STATEMENT.—Sometimes the second space of the staff represents the pitch C. Then we use a clef like this:

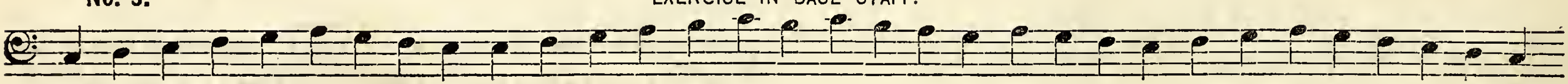
which is called the Base or F Clef.

SCALE REPRESENTED BY NOTES, BASE STAFF.



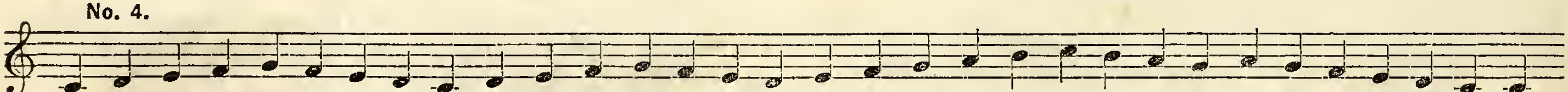
Scale-names. 1 2 3 4 5 6 7 8.
Pitch-names. c d e f g a b c.
Syllables. Do Re Mi Fa Sol La Si Do.

No. 3. EXERCISE IN BASE STAFF.



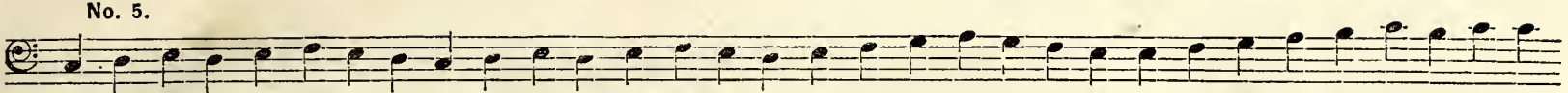
Do Re Mi Fa, etc.
1 2 3 4, etc.
c d e f, etc.

No. 4.



Do Re Mi Fa Sol Fa Mi Re, Now the syl - la - bles we're sing-ing; Mi Fa Sol La Si Do Si La Sol La Sol Fa Mi Re Do Do.
1 2 3 4 5 4 3 2, Scale-names in the tre - ble sing-ing; 3 4 5 6 7 8 7 6 5 6 5 4 3 2 1 1.
c d e f g f e d, Let us all now sing the pitch-names; e f g a b c b a g a g f e d c c.

No. 5.



Do	Re	Mi	Re	Mi	Fa	Mi	Re,	Syl -	la -	bles	in	Base	staff	sing -	ing;	Mi	Fa	Sol	La	Sol	Fa	Mi	Mi	Fa	Sol	La	Si	Do	Si	Do	Do.
1	2	3	2	3	4	3	2,	Lis -	ten,	while	we	sing	the	scale-u	ames;	3	4	5	6	5	4	3	3	4	5	6	7	8	7	8	8.
c	d	e	d	e	f	e	d,	Now	the	pitch-names	we	are	sing -	ing;		e	f	g	a	g	f	e	e	f	g	a	b	c	b	c	c.

CHAPTER IV.

RHYTHMICS.

The teacher calls the attention of the class, and says:

TEACHER. Listen, while I sing.

Let him now sing two tones, say at the pitch G, *making the first one short, and the last one much longer.*

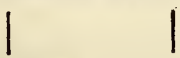
How many tones did I sing?—Two.
Were they alike?—No.
How did the last tone differ from the first?—It was longer.
How much longer?

Here the class will probably be somewhat puzzled, some answering "twice as long," others "three times as long," etc.

The teacher says: I see that you do not agree as to the exact relative length of the two tones. Now listen; and I will show you the way in which we measure the length of tones.

*Let the teacher now count steadily "*ONE, two, ONE, two,*" four times; making a downward beat of the hand as he counts* one, *and an upward beat as he counts* two, *and emphasizing the word* ONE *in counting.*

How many times did I count "ONE, two"?—Four.
Class, count as I did; making a downward beat of the hand as you say "one," and an upward beat as you say "two."
You will observe that as you count "one, two," you divide the time into equal portions, that is, equal portions of time pass away each time you say "one, two." Now the time that we take to count "one, two." we will call a MEASURE.
Count and beat three measures. *The class counts and beats.*
Four measures.
Five measures.
A measure is represented by the space between two perpendicular lines, thus:



These perpendicular lines are called BARS.

The teacher may now represent a number of measures on the board, thus:

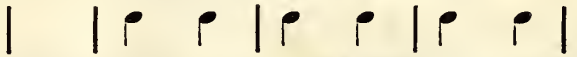
Count and beat as many measures as are represented here.
Class counts and beats the four measures.

Count and beat four measures, and after the first measure I will sing. Notice how many tones I sing in each measure.

After the first measure let the teacher sing la la, la la, *one tone to each half of the measure, keeping the same pitch.*

In how many measures did I sing?—Three.
How many tones did I sing in each measure?—Two.
Were the tones alike in length?—Yes.
How do you know?—Because you sang one tone to each half of the measure.
What represents a tone?—A note.
If I should represent the tones as I sang them, how many notes would there be in each measure?—Two.

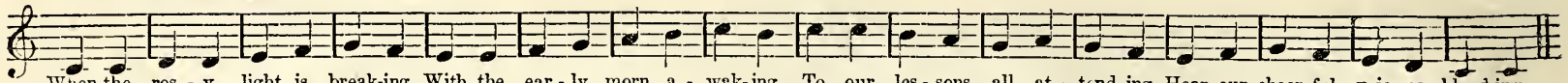
LESSON REPRESENTED AS SUNG.



Teacher now counts and beats, requiring the class to beat and sing the lesson. The teacher may add more measures, and alternate with the class—the class counting and beating while the teacher beats and sings, then the teacher counting and beating while the class beats and sings the exercise represented.

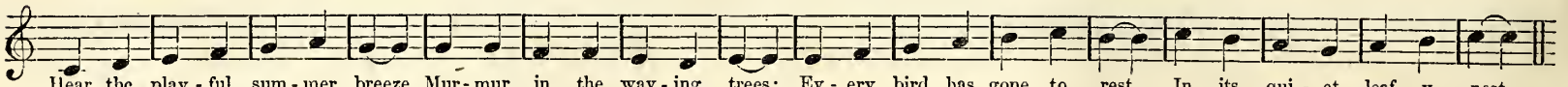
How many ways have we for measuring time?—Two.
What are they?—Counting and beating.
What represents a measure of time?—The space between two bars.
Which part of the measure do we accent?—The first.
How many parts in each measure?—Two.
Count and beat three measures.
You count, while I beat.
You beat, while I count.
To which of the three departments of music, Melodics, Rhythmics, or Dynamics, does this subject of measuring time belong?

No. 6. MEASURES.



In singing this exercise, require every member of the class to beat the time as well as sing. It may be well at first for the teacher to beat and count aloud while the class sings and beats, or divide the class into sections, and alternately one part count aloud and beat, while the other part sings and beats.

No. 7. EXERCISE IN SHORT AND LONG TONES (TONE REPRESENTED BY TWO NOTES TIED).

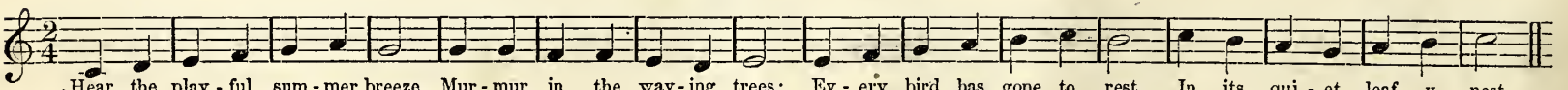


When we wish to give a tone the time of two notes, as in this exercise, we usually represent such a tone by a different kind of note; thus,

This note requires as much time as two of the others. It is called a *Half Note*. The others are called *Quarter Notes*.

Practise Exercise No. 8, which is the same as Exercise No. 7, except that half notes are used instead of the two quarter notes tied.

No. 8. QUARTER AND HALF NOTES.



How much longer is the tone represented by the half note than by the quarter?—Twice as long.

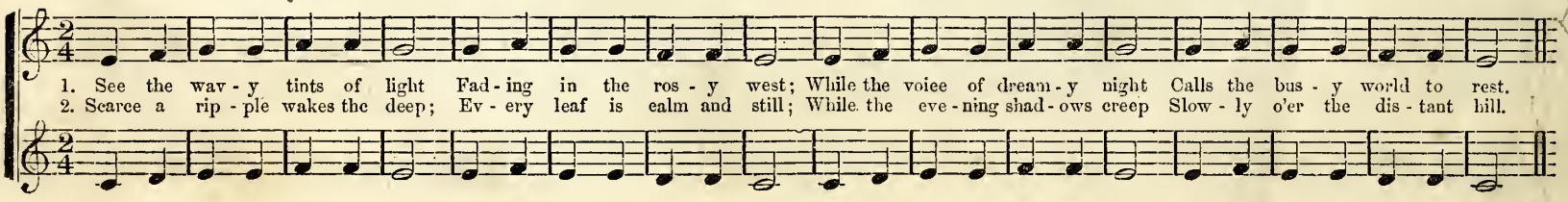
How many quarter notes fill the measure?
How many half notes?
How many beats in the measure?
How many quarter notes to each beat?
How many beats does the half note take?

What is a note?—A character which represents a tone.

STATEMENT.—The different kind of notes represent simply difference in length of tones.

The teacher may also state that it is customary to place figures on the staff, as in this example. The upper figure shows the number of beats in the measure; the lower, the kind of note which takes one beat.

No. 9.



Before practising the foregoing exercise, let the teacher question the class something in this way:

All look at the upper staff in this exercise. What clef is on this staff?—Treble.

When you see this clef, you know that the note representing One of the scale will be placed where?—On the added line below.

What pitch is represented by this line?—C.

Does the first note in this staff represent One?—No.

How do you know?—Because it is not on first added line below.

What number of the scale does it represent?—Three.

What pitch is represented by this line?—E.

Very well; you say that the first note represents Three of the scale. What does the next one represent?—Four.

The next?

The next?

In this way read through the exercise; first by scale-names, then pitch-names.

How many kinds of notes in this exercise?—Two.

What are they?—Quarter notes and half notes.

How many quarter notes does it take to fill a measure?

How many half notes?

How many beats to a half note?

How many to a quarter note?

After taking the pitch E, *all together count and beat four measures, and then sing the exercise, using syllables and beating the time. It is a good plan to divide the class into sections, and one part beat and count aloud, while the other sings. Practise each part separately, then sing in parts.*

CHAPTER V.

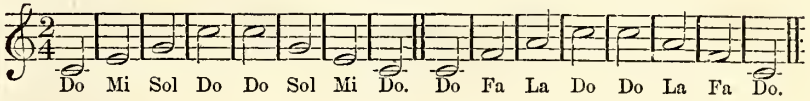
SKIPS.

It is a good way for the teacher to familiarize the class with the Skips by scale practice before taking exercises containing them.

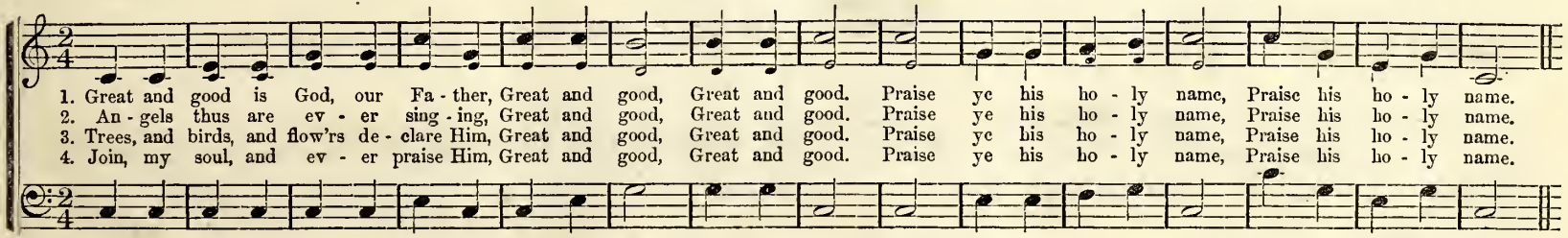
EXAMPLE.—*Teacher require the class to sing* 1 2 3 *of the scale, and then stop; then sing* 1 3. *Practise* 1 *and* 3 *several times. Then sing* 3 4 5; *then* 1 5; *then* 1 3 5. *Then* 5 6 7 8; *then* 1 3 5 8. *Then* 8 5 3 1.

Practise the skips 1 4 6 8, 8 6 4 1, *in the same way.*

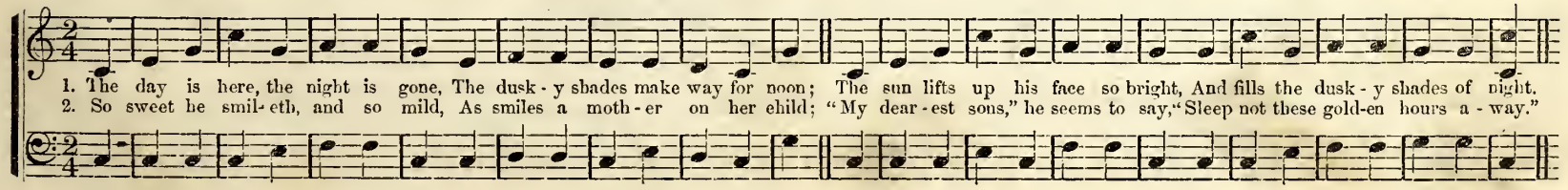
No. 10. SKIPS.



No. 11. GREAT AND GOOD.

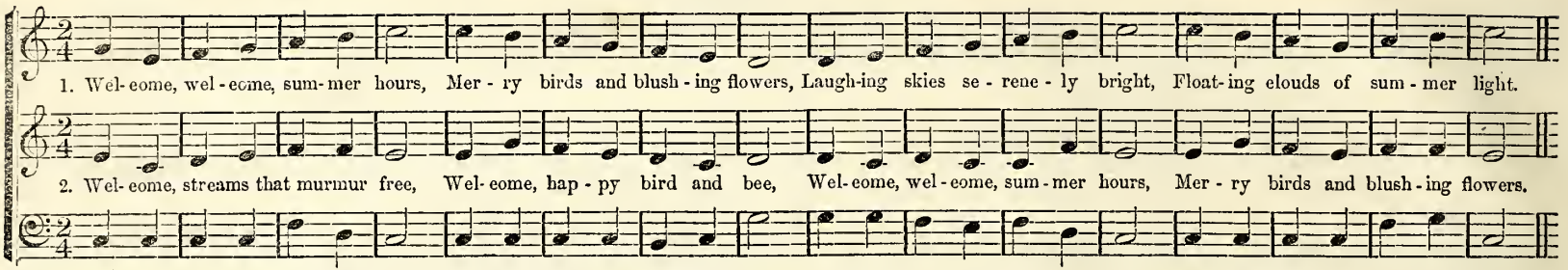


No. 12. MORNING SONG.—EXERCISE COMMENCING ON THE SECOND PART OF THE MEASURE.



No. 13.

SUMMER HOURS.



In these exercises take one part at a time, and require the class to read it through, first by the numbers or scale-names, then by the letters or pitch-names. Then all beat the time and sing, using the syllables. After practising each part by itself, divide the class into sections, and sing it in the parts.

CHAPTER VI.

Rests.

In introducing the Rests, it is only necessary for the teacher to make the following

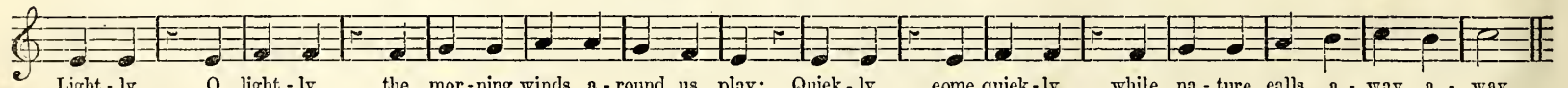
STATEMENT.—We sometimes wish to remain silent during a measure, or part of a measure, in a tune. We have characters which represent silence, and which correspond in length to the different kinds of notes. They are called Rests.

Quarter Rest, corresponds in length with quarter note;

Half Rest, corresponds in length with the half note.

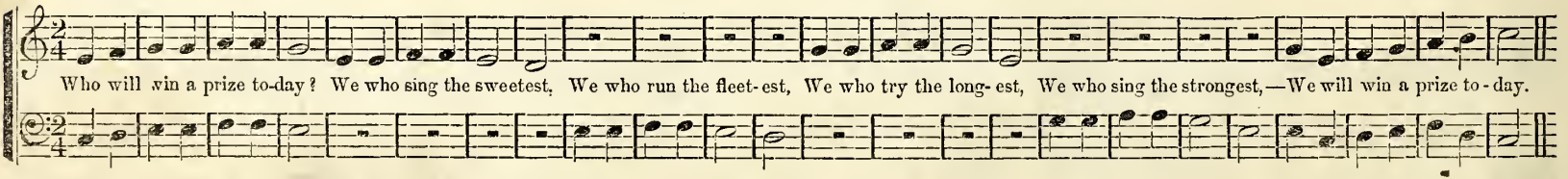
No. 14.

EXERCISE WITH QUARTER RESTS.



No. 15.

EXERCISE WITH HALF RESTS.



The teacher should insist that every member of the class beats the time in practising these exercises; and in those exercises, in which the parts rest and sing alternately, require the part that rests to continue to beat and count aloud.

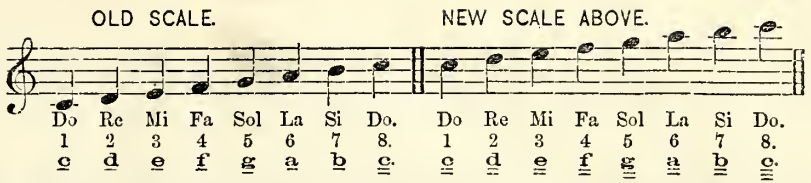
CHAPTER VII.

The Scale Above and Below.

Teacher and class sing the scale.

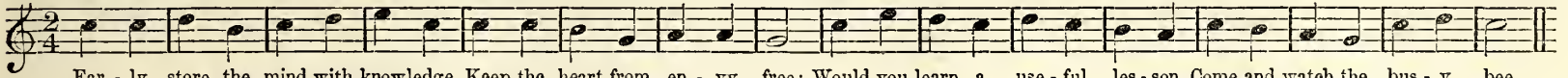
Teacher. In all our practice thus far we have used only the eight tones contained in the scale. But most of us can sing several tones higher than the 8, or lower than 1.

We can make a new scale above by taking the pitch C, which we have used as 8 of the old scale, for 1 of a new scale, and singing upwards.



Teacher and class sing scale above as high as the voices can go easily, and play the rest of the scale on the instrument.

No. 16. EXERCISE IN SCALE ABOVE.

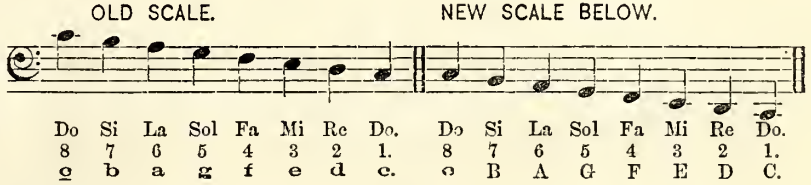


All sing the old scale now, commencing at 8, and descending.

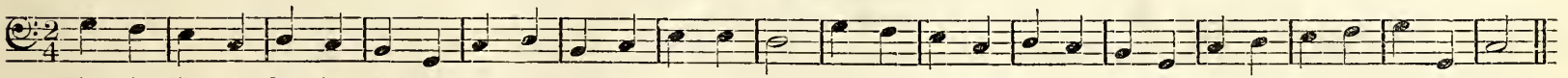
We can now make a new scale below, by taking the pitch C, which we have just sung as 1, for 8 of the new scale, and singing downwards.

Sing new scale with class as low as the voices can go easily, and play the rest of the scale.

Afterwards sing Exercise in Lower Scale, No. 17.



No. 17 EXERCISE IN SCALE BELOW.



If we sing higher than the old scale, what tone of the old scale do we take for 1 of the new?

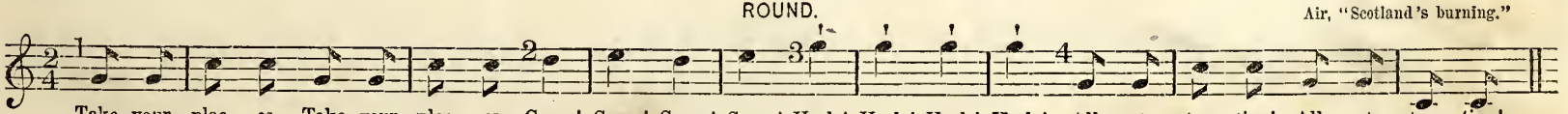
Sing 1 2 3 4 5 of the new scale above.

If we sing lower than the old scale, what tone of the old scale do we take for 8 of the new?

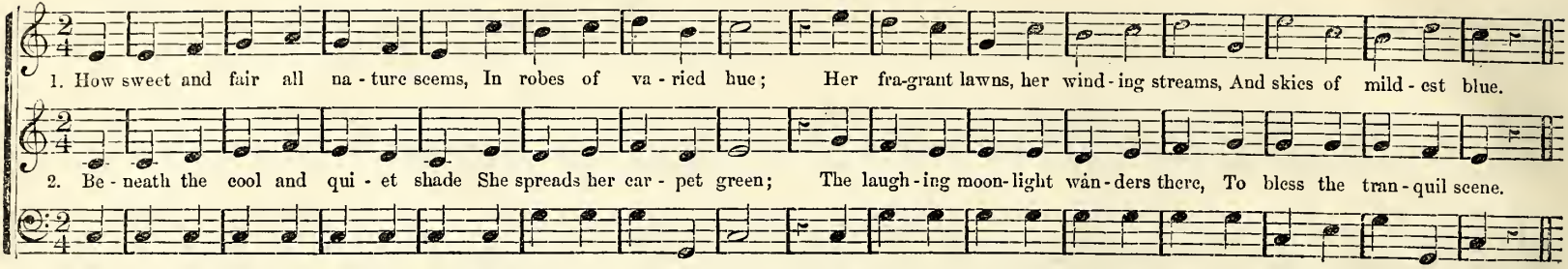
Sing 8 7 6 5 of the new scale below.

What is the *pitch*-name of 2 above?—D.
Of 3 above?—E.
Do the pitch-names and scale-names correspond in the upper scale?—Yes.
What is the pitch-name of 7 below?—B.
Of 6 below?—A.
Do the pitch-names and scale-names correspond in the scale below?—Yes.

ROUND. Air, "Scotland's burning."



No. 18. EXERCISE IN SCALES ABOVE AND BELOW.



CHAPTER VIII.

Different Varieties of Measure.

In introducing different varieties of measure, it will be well for the teacher first to call the attention of the class to the different kinds of accent in poetry.

Example.—In all of our practice thus far, how many parts in each measure?—Two.

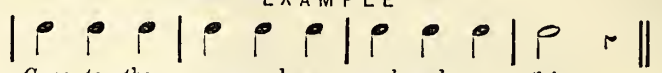
Which part of the measure did we accent?—The first.

Read the words under Exercise No. 17, "Time is like a fleeting shadow," etc., and you will notice that in reading poetry you give an accent to certain words and syllables, in a manner exactly corresponding to the accent in music; thus, "*Time* is *like* a *fleet*-ing *shad*-ow." In this example, the first syllable is accented, the second unaccented, the third accented, the fourth unaccented, and so on; every other syllable requiring an accent exactly as we accent the notes in the music.

So in Exercise No. 18, "How *sweet* and *fair* all *na*-ture *seems*." In this example, the accent begins with the second word, the first word being unaccented. Consequently, in order to make the natural accent in the poetry and in the music correspond, we are obliged to sing the first word on the second or unaccented part of the measure.

There are different kinds of accent in poetry. Example: "*Come* to the *green*-wood so *cool* and so *fair*." In this example you will notice that the first word is accented, then there are two unaccented, then one accented, then two more unaccented, etc. If we would make music to correspond to this kind of accent, we must have measures containing three parts: one accented and two unaccented.

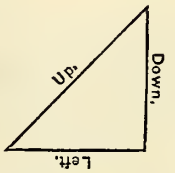
EXAMPLE



Come to the *green*-wood so *cool* and so *fair*.

Teacher sing the example to the pitch G, *and class count* "One, two, three; One, two, three."

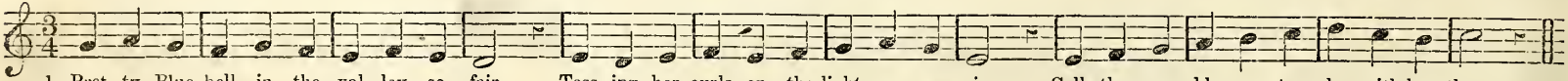
This kind of measure is called Three-Part or Triple measure. Beat with three motions of the hand—down, left, up,.



and count One, two, three; One, two, three.

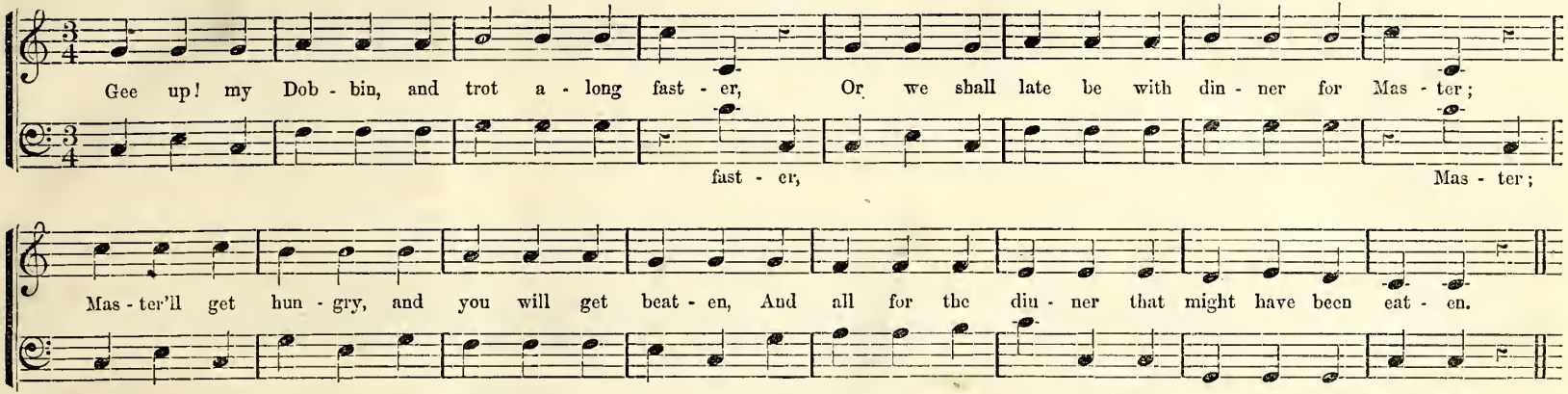
Require class to count and beat until every one is familiar with the movement.

No. 19. THREE-PART MEASURE.



No. 20.

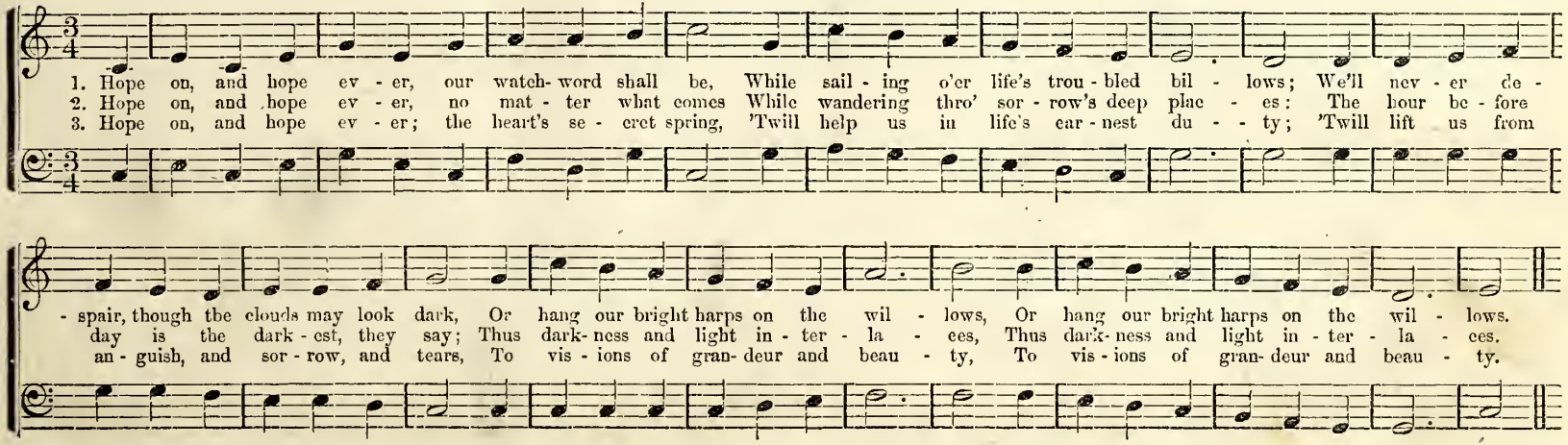
"GEE UP."



When we wish a tone long enough to fill the whole measure of three beats, we use a note like this to represent it: 𝅗𝅥. It is made like a half-note with a dot placed after it, and is called THREE-QUARTER NOTE.

No. 21.

HOPE ON.



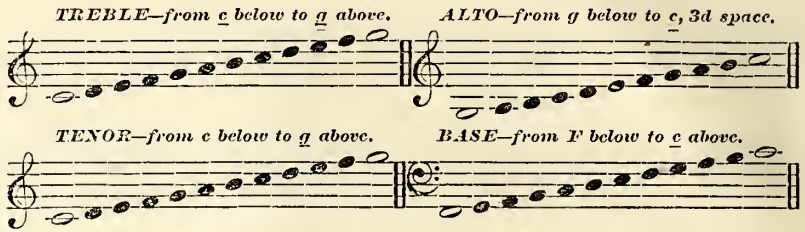
CLASSIFICATION OF VOICES.

The voice is naturally divided into four classes, viz.: lowest male voices, BASE; highest male voices, TENOR; lowest female voices, ALTO; highest female voices, TREBLE, or SOPRANO. Boys sing Alto until their voices change. Young Misses should practice Alto until their voices become firm.

Besides the above, there is a BARITONE voice, between the Base and Tenor; and the MEZZO SOPRANO, between the Alto and Treble.

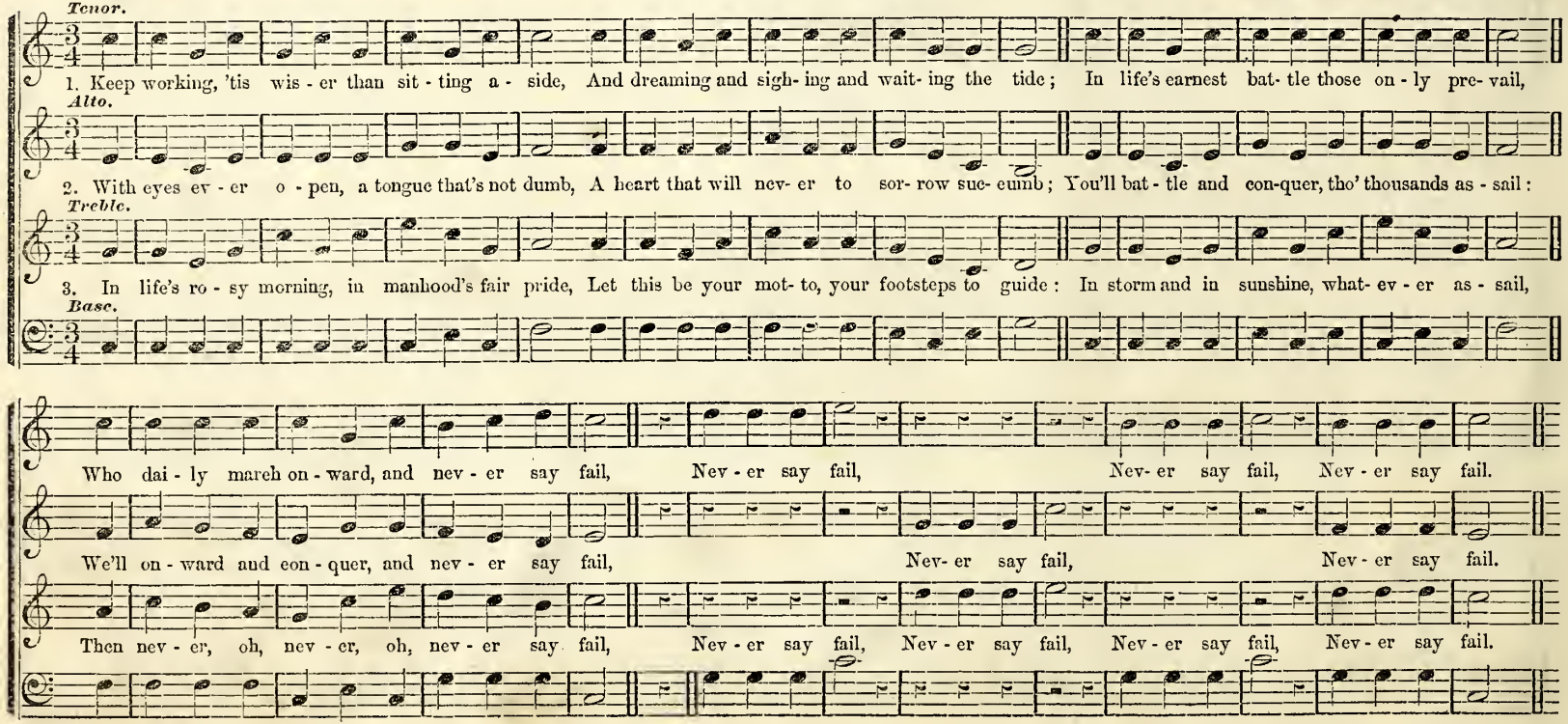
NOTE.—While learning to read music in classes, it is sometimes advantageous to change parts occasionally, and frequently all may sing on one part; but in public, changing of parts should not be practised by any unless at the request of the leader. Every singer should sing the part best adapted to his or her voice, and what that is, the teacher or leader will soon be able to decide.

USUAL COMPASS OR EXTENT OF VOICES.



No. 22.

NEVER SAY FAIL.



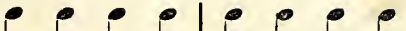
How many kinds of measure have we now?—Two.
What are they called?—Two-part measure and three-part measure.
Count and beat six measures, two-part measure.
Count and beat six measures, three-part measure.
Where does the accent come in two-part measure?
Where does the accent come in three-part measure?
How many quarter notes fill a two-part measure?
How many quarter notes fill a three-part measure?
What kind of note will fill a two-part measure?—A half note.
What kind of note will fill a three-part measure?—A three-quarter note.

There is another variety of verse used in singing, where there are two kinds of accent, part of the words being accented strongly, and the other lightly; thus:

"LET us *then* be UP and *do*-ing."

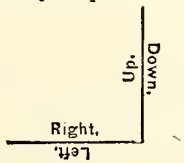
Such words require a measure with four parts: first part accented strongly, second part unaccented, third part accented lightly, fourth part unaccented.

EXAMPLE.



LET us *then* be UP and *do* - ing.

Have class sing at pitch G, *and teacher count* "ONE, two, *three*, four," etc. *Beat with four motions of the hand—down, left, right, up.*

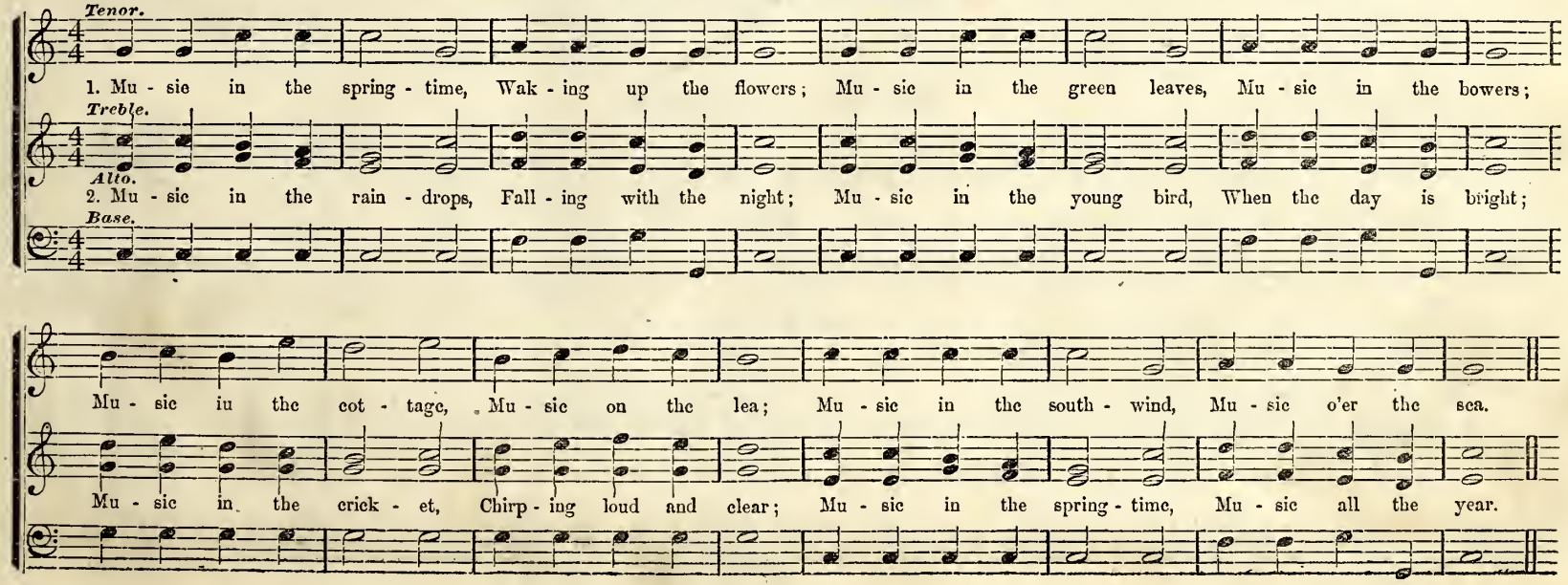


Practise counting and beating with class.

This kind of measure, requiring four beats, is called FOUR-PART or QUADRUPLE measure. The kind of note required to *fill* such a measure is called a WHOLE note: 𝅝

No. 23.

MUSIC EVERYWHERE.

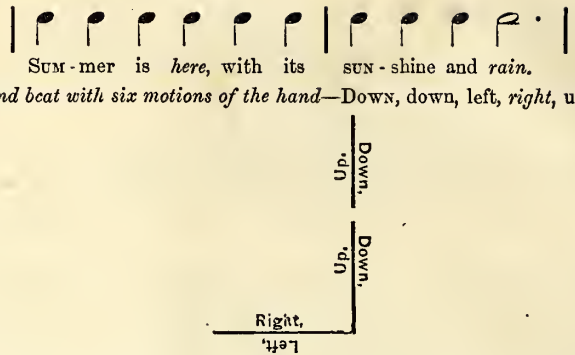


What is this new kind of measure called?—Four-part or Quadruple measure.
How many quarter notes does it require to fill one of these measures?—Four.
How many half notes?—Two.
What kind of note will fill it?—Whole note.
Count and beat six measures, four-part measure.
On what part of the measure does the strong accent come?—The first.
On what part of the measure does the light accent come?—The third.

The class listen while I read the following verse, and observe the peculiar accent:

"Raindrops are falling, so graceful and still;
Beautiful flowers with odor they fill:
Summer is here, with its sunshine and rain,
Making the roses look lovely again."

The class will notice that we give here a strong accent to the first word or syllable, then two syllables unaccented, then the fourth syllable lightly accented, then two more unaccented; thus: "Sum-mer is *here*, with its sun-shine and *rain*," etc. Such words set to music, would require a measure of six parts—the first part strongly accented, then two parts unaccented, the fourth part lightly accented, and then two parts more unaccented, etc.; thus:



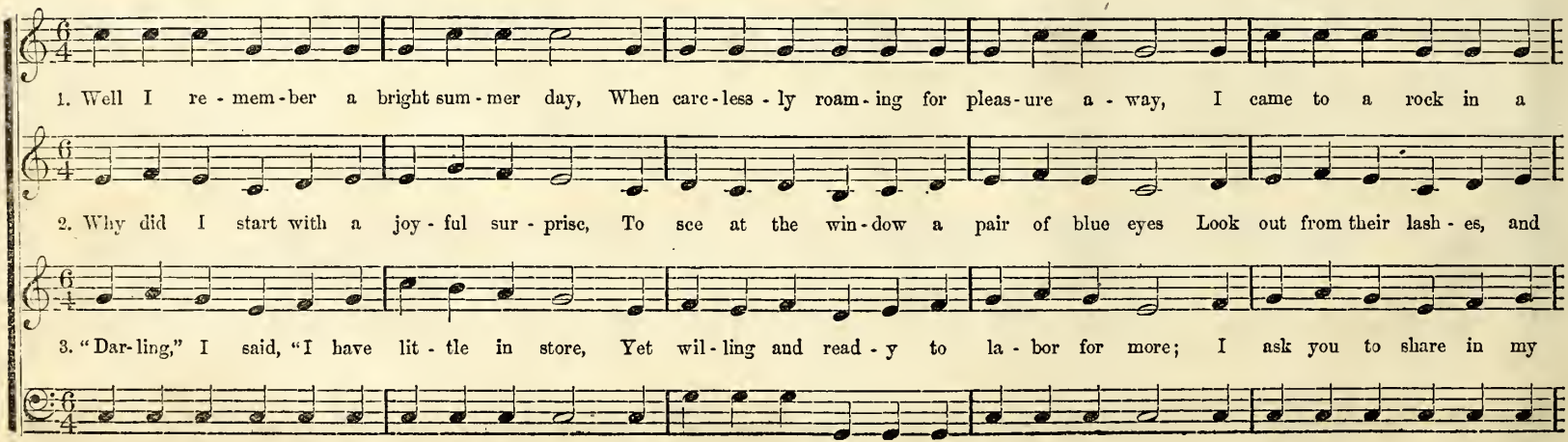
Count and beat with six motions of the hand—Down, down, left, *right*, up, up.

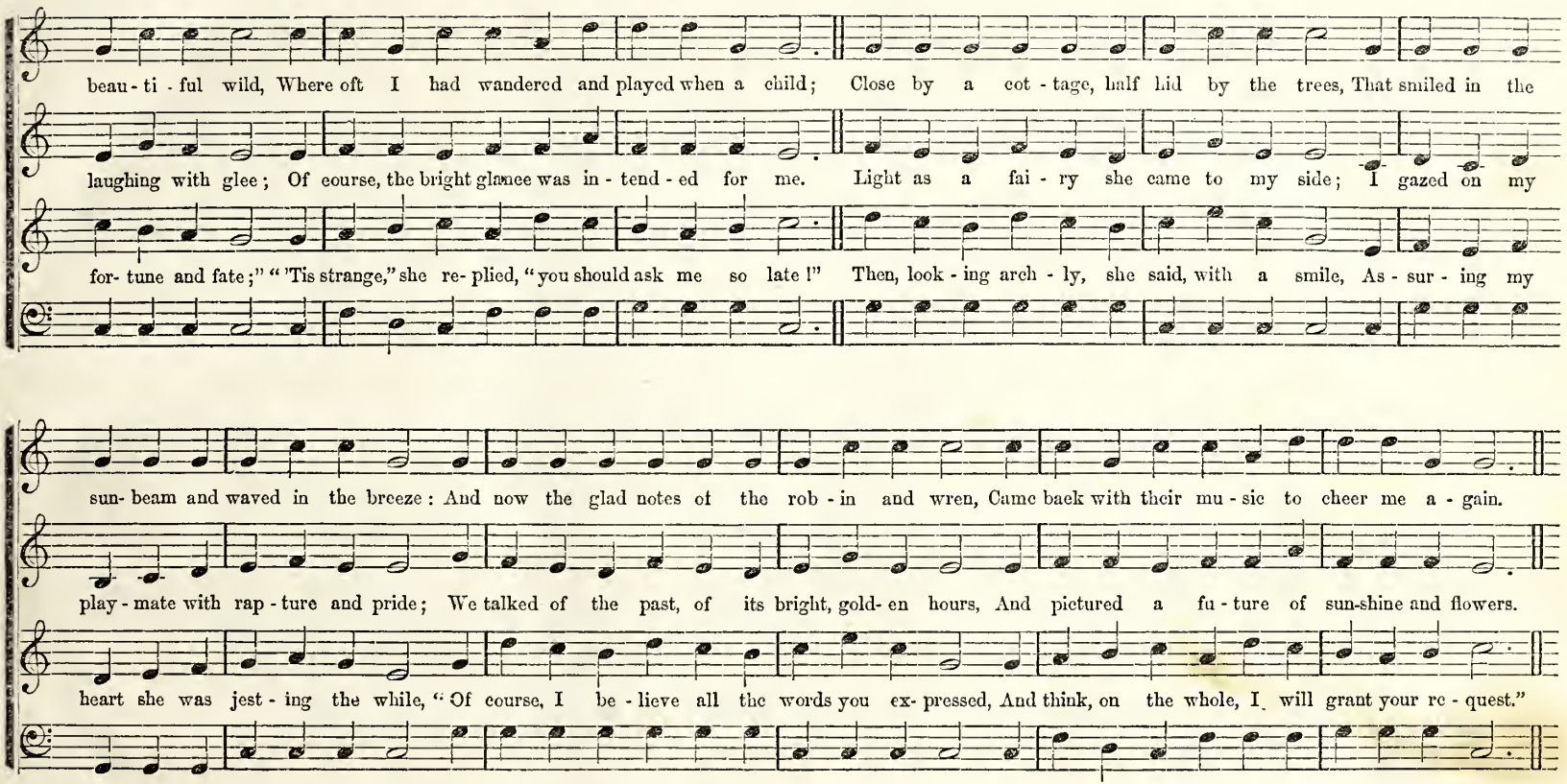
Practise counting and beating with the class; and practise exercise above, at the pitch of G.

Note.—It is always best for the class to know how to beat six beats in the measure. In actual practice, however, the teacher will find it more convenient to beat *two* beats in the measure, and count "One, two, three," to the down-beat, and "*four*, five, six," to the up-beat.

No. 24.

WELL I REMEMBER.





What is the last new kind of measure called?—Six-part or Sextuple measure.
How many quarter notes does it take to fill a measure?—Six.
How many three-quarter notes?—Two.
Which part of the measure receives the strong accent?—The first.
Which the light accent?—The fourth.

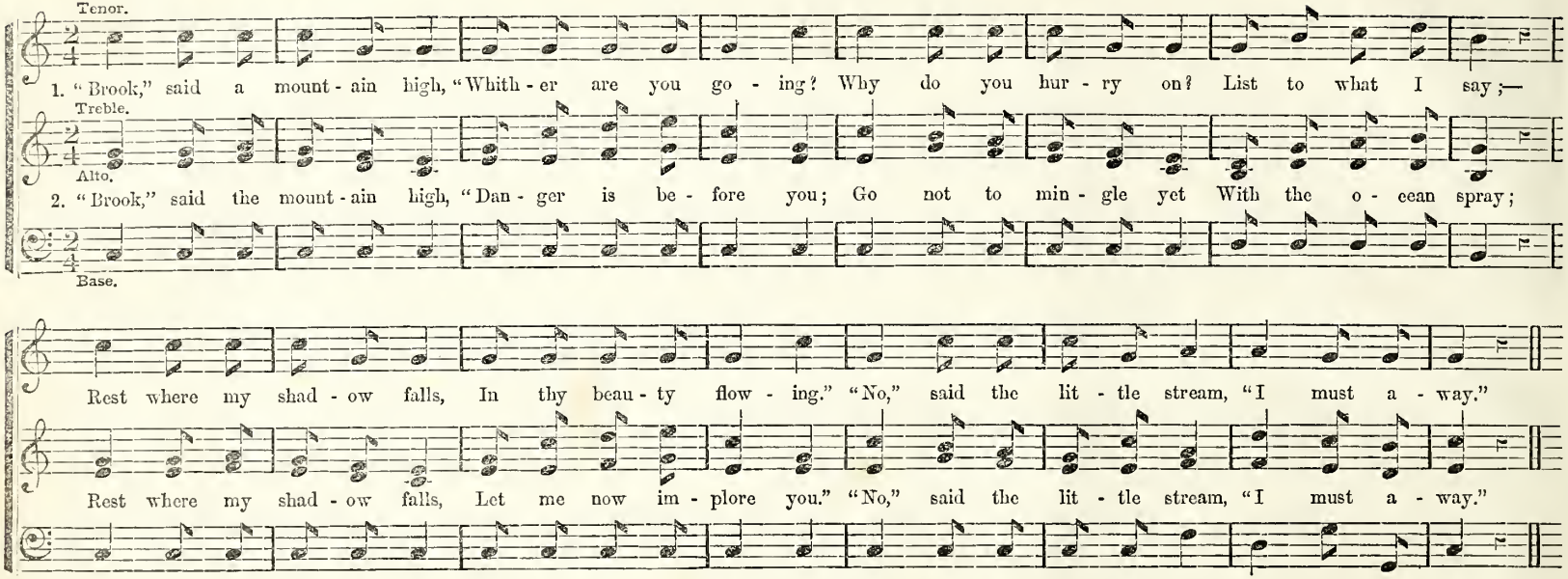
How many kinds of measure have we now?
Count and beat six measures, six-part measure.

CHAPTER IX.

Eighth and Sixteenth Notes.

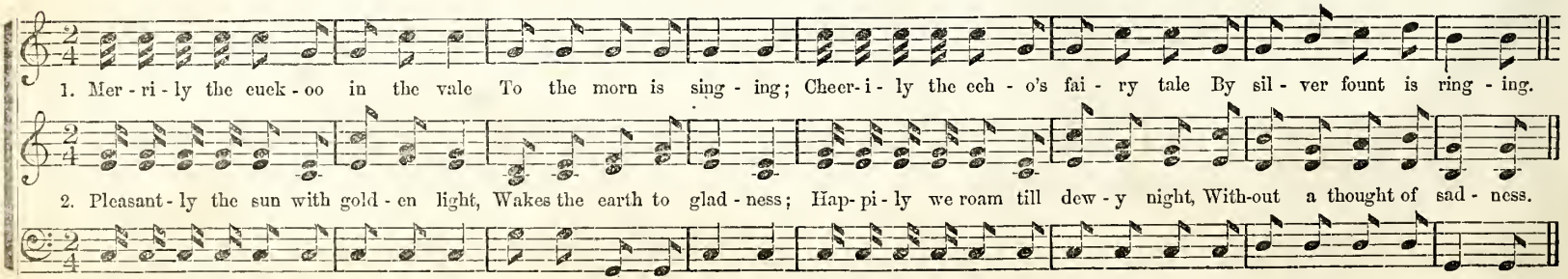
Teacher. Sometimes we wish to sing two tones to one beat. In such a case, we use a note which represents a tone only half as long as a quarter note. It is called an Eighth note, 𝅘𝅥𝅮. We sing two of these notes to one beat.

No. 25. EXERCISE WITH EIGHTH NOTES.



The note which represents a tone one-half as long as an eighth note is written thus: It is called a SIXTEENTH note. Sing four Sixteenth notes to one beat.

No. 26. EXERCISE WITH SIXTEENTH NOTES.



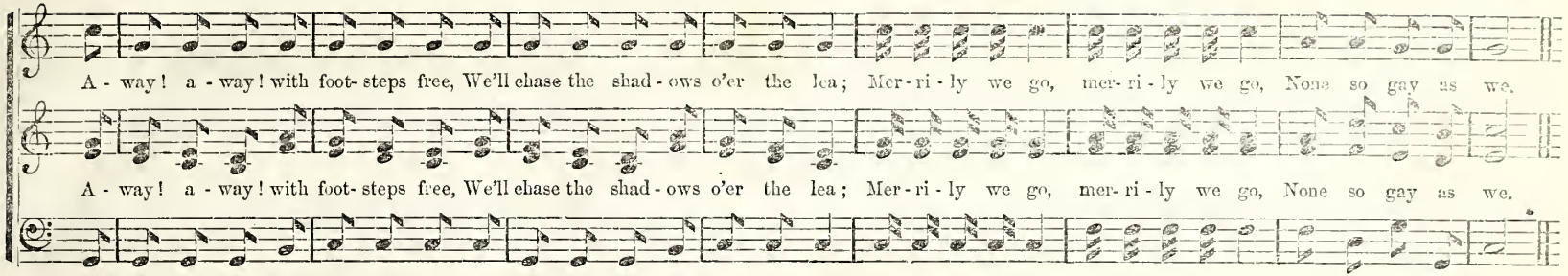
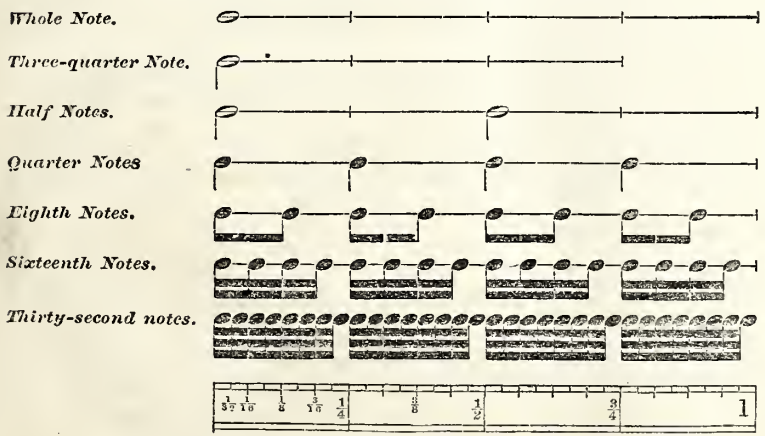


TABLE SHOWING RELATIVE VALUES OF NOTES.



Name and describe the above; as: One whole note is equal to two halves—four quarters, etc.

TEACHER. The names and proportions of the Rests are the same as the Notes.

Whole Rest.	*Half Rest.*	*Quarter Rest.*	*Eighth Rest.*	*Sixteenth Rest.*	*Thirty-second Rest.*

What is a note?—A character, etc.

How do the tones represented by the different kinds of notes differ?—In length.

How does the three-quarter note differ in appearance from the half note?—It has a dot placed after it.

How much longer is the tone represented by the three-quarter note than the half?—Half as long again.

STATEMENT.—The dot placed after any note always makes the tone one half as long again.

For example:—The half note requires two beats; place a dot after it, and it will require three beats. The quarter note requires one beat; place a dot after it, and it requires one beat and a half, etc.

CHAPTER XI.

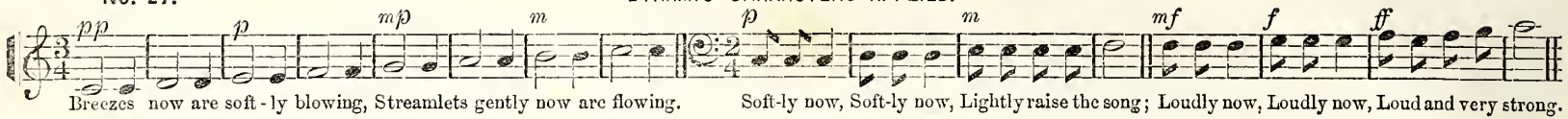
DYNAMICS (POWER OF SOUND).

TEACHER. To sing in good taste, our tones must be varied with respect to their *power* or stress, sometimes singing louder, and sometimes softer, according to the character of the song or sentiment. For this purpose, DYNAMICS are used.

DYNAMIC CHARACTERS EXPLAINED.

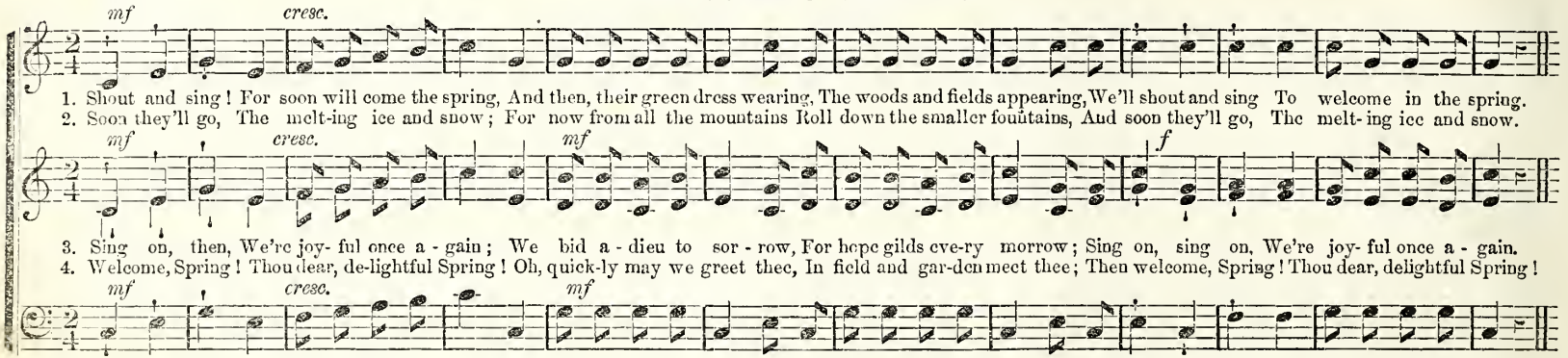
Piano,	marked *p*,	Soft.
Pianissimo,	marked *pp*,	Very soft.
Forte,	marked *f*,	Loud.
Fortissimo,	marked *ff*,	Very loud.
Mezzo,	marked *m*,	Medium.
Mezzo Piano,	marked *mp*,	Rather soft.
Mezzo Forte,	marked *mf*,	Rather loud.
Crescendo,	marked *Cres.*, or <,	Commence soft and increase.
Diminuendo,	marked *Dim.*, or >,	Commence loud and diminish.
Swell,	marked <>,	Swell.
Sforzando, or *Explosive*,	marked *sf*, or >,	Sudden and full.
Staccato,	marked . or ! !,	Short and distinct.
Legato,	marked ⌒,	Connected and clear.

No. 27. DYNAMIC CHARACTERS APPLIED.



Breezes now are soft-ly blowing, Streamlets gently now are flowing. Soft-ly now, Soft-ly now, Lightly raise the song; Loudly now, Loudly now, Loud and very strong.

No. 28. THE COMING SPRING.



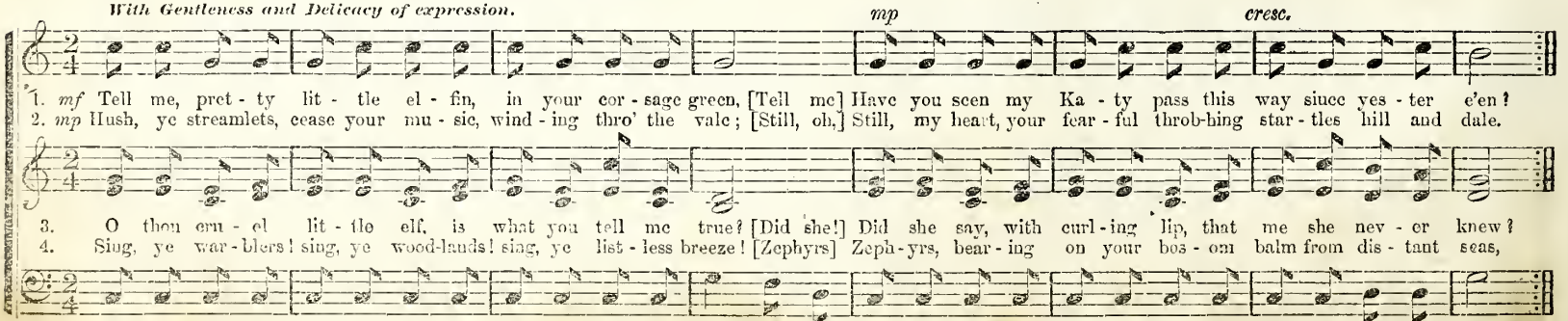
1. Shout and sing! For soon will come the spring, And then, their green dress wearing, The woods and fields appearing, We'll shout and sing To welcome in the spring.
2. Soon they'll go, The melt-ing ice and snow; For now from all the mountains Roll down the smaller fountains, And soon they'll go, The melt-ing ice and snow.
3. Sing on, then, We're joy-ful once a-gain; We bid a-dieu to sor-row, For hope gilds eve-ry morrow; Sing on, sing on, We're joy-ful once a-gain.
4. Welcome, Spring! Thou dear, de-lightful Spring! Oh, quick-ly may we greet thee, In field and gar-den meet thee; Then welcome, Spring! Thou dear, delightful Spring!

Before practising this exercise, let the teacher explain that the dots placed before the double bars signify a Repeat.

No. 29. KATY-DID! KATY-DID-N'T! — A DIALOGUE.

First time, FIRST SEMI-CHORUS; second time, SECOND SEMI-CHORUS.

With Gentleness and Delicacy of expression.



1. *mf* Tell me, pret-ty lit-tle el-fin, in your cor-sage green, [Tell me] Have you seen my Ka-ty pass this way since yes-ter e'en?
2. *mp* Hush, ye streamlets, cease your mu-sic, wind-ing thro' the vale; [Still, oh,] Still, my heart, your fear-ful throb-bing star-tles hill and dale.
3. O thou cru-el lit-tle elf, is what you tell me true? [Did she!] Did she say, with curl-ing lip, that me she nev-er knew?
4. Sing, ye war-blers! sing, ye wood-lands! sing, ye list-less breeze! [Zephyrs] Zeph-yrs, bear-ing on your bos-om balm from dis-tant seas,

Note.—It is recommended that all such pieces be first practised in chorus. When the members become somewhat familiar, divisions into semi-chorus may be made to advantage.

FIRST SEMI-CHORUS.

A little faster, and with more spirit and emphasis.

SECOND SEMI-CHORUS. | 1st. | 2d.

Did she have a stranger with her, whisp'ring words of love? [Did she?] Did she sigh, and did she answer murmuring words of love? [Did she?] love?
I would ask you, pret-ty el-fin, thou in emerald vest, [Did she?] Did she lay her tress-es kind-ly on the stranger's breast? [Did she?] breast?

Did she promise, 'neath the bow-er, him her treacherous heart? [Did she?] Did she vow by Lu-na's beams they ne'er a-gain should part? [Did she?] part?
Gath-er round a heart that's broken, still, oh, still, for aye, [Sing, oh.] Sing of Ka-ty's faith-ful love, that ev-er sorrowing ery. [Sing, oh,] ery.

f SECOND SEMI-CHORUS. 1st SEM. 2d SEM. FULL CHORUS.

"Yes, she did, Ka-ty did. Ka-ty did-n't! Ka-ty did-n't! Ka-ty did! Ka-ty did-n't! Ka-ty did—she did!"

"Yes, she did, Ka-ty did. Ka-ty did-n't! Ka-ty did-n't! Ka-ty did! Ka-ty did-n't! Ka-ty did—she did!"

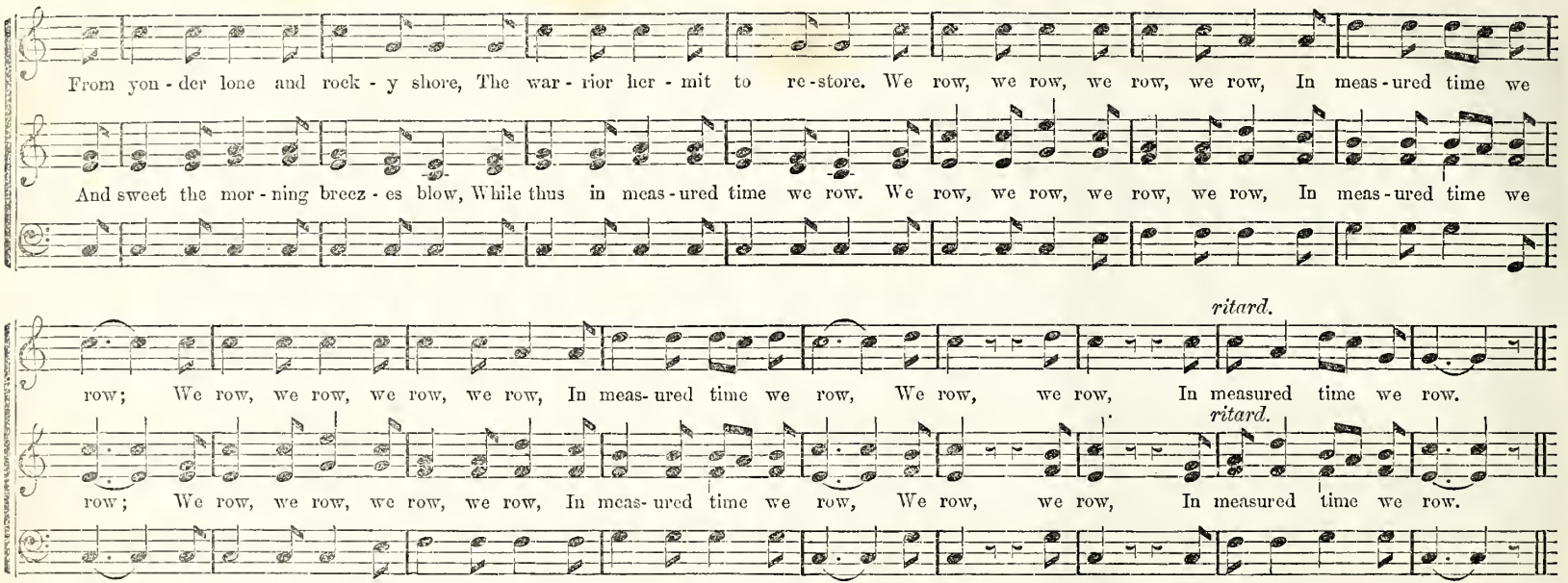
No. 30.

SEE OUR OARS WITH FEATHERED SPRAY.

From "Song Cabinet," by permission.

1. See our oars with feathered spray Spar-kle in the beam of day; In our lit-tle bark we glide Swift-ly o'er the si-lent tide,

2. See our oars with feathered spray Spar-kle in the beam of day; In our lit-tle bark we glide Swift-ly o'er the si-lent tide,



CHAPTER XII.

INTERVALS.

Teacher and class sing the Scale.

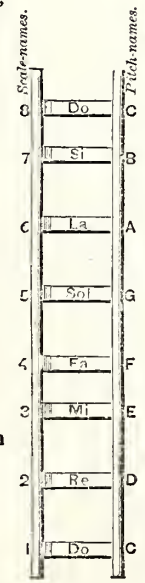
TEACHER.—Sing with me the tones 1 8. *Teacher and class sing* 1 8.
How do these tones differ?—In pitch.
We call the difference in pitch between any two tones an INTERVAL.
What is the difference in pitch between two tones called?—An Interval.
What is an interval?—An interval is the difference in pitch between any two tones.
Sing with me the tones 1 5. *Teacher and class sing* 1 5.
Is this interval larger or smaller than the one between 1 8?—Smaller.
Sing 1 3.
Interval larger or smaller than 1 5?
Sing 1 2.
Interval larger or smaller than the others?—Smaller.
This interval, from 1 to 2, is called a step. Sing 1 2. *Class sings.*
What is the interval?—A step.
Sing 2 3. *Class sings.*
Does this interval seem the same in size as the one from 1 to 2?—The same.
The name of this interval, then, is also a step.
Sing 3 4. *Class sings.*
Does this interval seem larger or smaller, or the same in size as the interval between 1 and 2, and between 2 and 3?—It seems smaller.*
An interval of this size is called a HALF-STEP.
What is the interval from 1 to 2?—A step.
From 2 to 3?—A step.
From 3 to 4?—A half-step.
Sing 4 5. *Teacher and class sing.*
What is the interval?—A step.
Sing 5 6. *They sing.*
What is the interval?—A step.
Sing 6 7. *They sing.*

* Many of the class may not, at first, discern the difference in the size of the intervals. Let the teacher practise carefully, singing with the class, first Re Mi, very strongly, then carefully, Mi Fa, then again Re Mi, then Mi Fa, and very soon most of the class will be able to detect the difference in the intervals by the ear.

What is the interval?—A step.
Sing 7 8.
What is the interval?—A half-step.
How many kinds of intervals have we, then, in the scale?—Two.
What is the largest one called?—A step.
The smallest?—A half-step.
How many half-steps are there in the scale?—Two.
They come between what tones?—Between 3 and 4, and between 7 and 8.
What are all the other intervals?—Steps.

It may now be well for the teacher to state to the class that the interval from 1 to 3 is called a third; from 1 to 4, a fourth; from 1 to 5, a fifth; from 1 to 6, a sixth; from 1 to 7, a seventh; and from 1 to 8, an octave.

Teacher draw this Diagram upon the black-board:



What is the interval from 1 to 2?—A step.
From 2 to 3?
From 3 to 4?
From 4 to 5?
From 5 to 6?
From 6 to 7?
From 7 to 8?
How many steps are there?
How many half-steps?
Between what numbers of the scale do the half-steps occur?
What is the interval from C to D?
From D to E?
From E to F?
From F to G?
From G to A?
From A to B?
From B to C?
Between which letters of the staff do the half-steps come?—Between E and F, and between B and C.
What is an interval?

CHAPTER XIII.

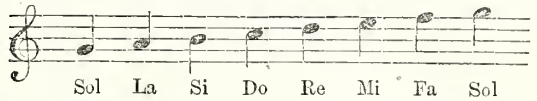
TRANSPOSITION OF THE SCALE.

[NOTE.—*We do not think it advisable for the teacher to attempt to explain the theory of transposition just at this point. With most classes it would be better for the teacher to simply ask:*

What pitch have we always taken as 1 of the scale in our practice thus far?—The pitch C.
When any other pitch than C is taken as 1 of the scale, the scale is said to be transposed.

The teacher may now practise the scale, taking the pitch G *as* 1; *then practise exercises in the key of* G, *explaining that the key of* G *is represented by one sharp placed on the staff; the key of* D *by two sharps;* etc. *After passing on and practising in the different keys, the teacher may review and explain the theory of transposition, as follows. In the meantime, he should practise thoroughly the lesson in intervals, as it will be impossible for the class to understand the theory of transposition until they are very familiar with the different kinds of intervals in the scale, and can tell instantly where the intervals of the half-steps occur,* i. e., *between which scale-tones and between which pitch-tones.*]

Sing the scale with class, to syllables, Do Re Mi, etc.
Now sing with class up to 5 *of the scale, and then stop.*
Now we will commence with this note, 5 of the scale, and sing up to 5 above.
Write out the exercise on board, thus:



Now we will sing the first tone, pitch G, to the syllable Do, instead of Sol, and think of it as 1 of the scale, instead of 5.

All sing pitch G *to syllable* Do.

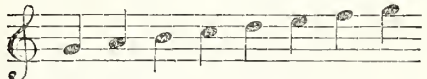
Now all think of this tone as 1 of the scale, and sing with me up the scale.

All sing up the scale, Do Re Mi, etc.

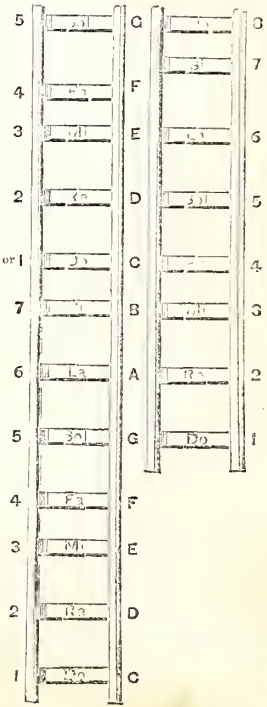
Do you think we sang the same tones then that we did when we sang before, Sol La Si Do, etc.? *Most of the class will probably say, yes.*

We will try, and see. We will sing together, part of us singing Sol La Si, etc., and the rest Do Re Mi, etc.

Let the teacher now divide the class into two divisions, and let one part sing the pitch G *to syllable* Sol, *and the rest the same pitch to the syllable* Do. *Then all together sing; one part singing,* Sol La Si Do Re Mi Fa Sol; *and the others,* Do Re Mi Fa Sol La Si Do.



1*st Division.* Sol La Si Do Re Mi Fa Sol.
2*d Division.* Do Re Mi Fa Sol La Si Do.



You seem to get on well together, and sing the same tones, until you come to next the last, and then there is a clash. Try it again. *All sing again.*

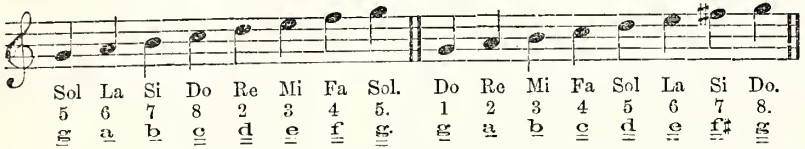
There seems to be some trouble with next to the last tone. I will tell you what the trouble is:—Those who sing the first tone, G, as 1 or Do, when you get to next the last note, you do not sing the pitch F, but a tone a half-step higher than F.

Teacher draw on the board this diagram:

You will see by looking at this diagram where the difficulty is. The interval from E to F is a half-step, while the interval from 6 to 7 is a whole step. If, therefore, we sing the scale so that 6 comes on the pitch E, 7 will not come on F, but on another pitch a half-step higher.

The name of the piteh-tone a half-step higher than F is F-sharp.* So you see what the diffieulty was in your singing:—one part of the elass were trying to sing the pitch F, and the other the piteh F-sharp, whieh is a half-step higher.

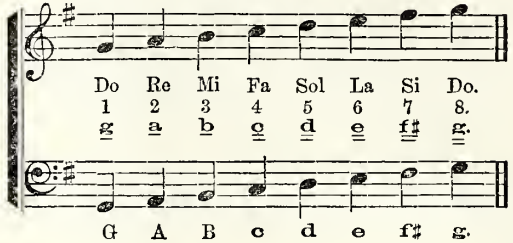
When the piteh-tone F-sharp is to be sung, it is indieated by plaeing this eharaeter, ♯ on that degree of the staff whieh represents the piteh F, as in the following example:



* The character, SHARP, is written thus, ♯. Sharp, in musical language, means higher: F-sharp, a tone half-step higher than F.

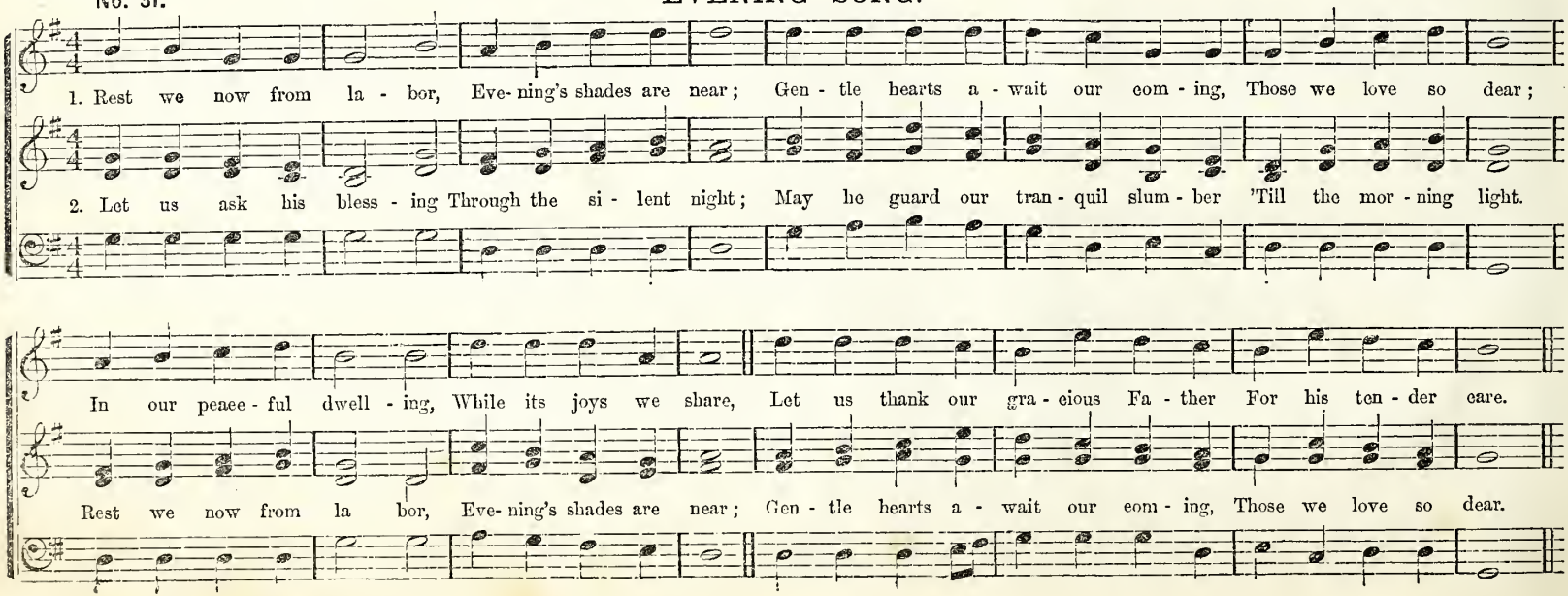
When any other piteh than C is taken for 1 of the seale, the seale is said to be TRANSPOSED. Transposition means change of place. In this example, where we take the pitch G for 1, the seale is transposed. As we always sing the piteh F-sharp when the pitch G is taken for 1, F-sharp is ealled the SIGNATURE of the KEY of G.

SCALE TRANSPOSED. KEY OF G.



No. 31.

EVENING SONG.



When is the scale transposed?—When any other pitch than C is taken for 1 of the scale.

In the last example what pitch is taken for 1 of the scale?—G.

What number of the scale was the pitch G, when C was taken for 1?—5.

How far did we move the scale, then, in transposing it?—A fifth.

Do we sing the same pitch-tones when the pitch G is taken as 1 of the scale, that we did when pitch C was taken as 1?—No.

What change are we obliged to make?—Instead of the pitch F, we sing F-sharp.

How does F-sharp differ from F?—It is a half-step higher.

How is F-sharp indicated?—By placing the character of the sharp on the degree of the staff which represents F.

What does the word sharp mean in music?—Higher.

What is the signature of G?—One sharp on F.

Where is the signature placed?—Just after the clef.

In this song, is the pitch C taken for 1 of the scale?—No.

When some other pitch than C is taken for 1, what is said of the scale?—It is said to be transposed.

What does transposition mean?—Change of place.

In the upper staff, what number of the scale does the first note represent?

The next? etc.

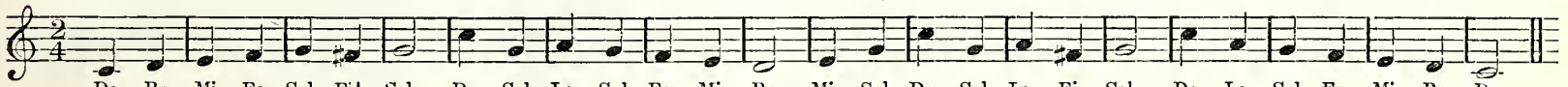
What pitch-tone does the first note represent?

CHAPTER XIV.

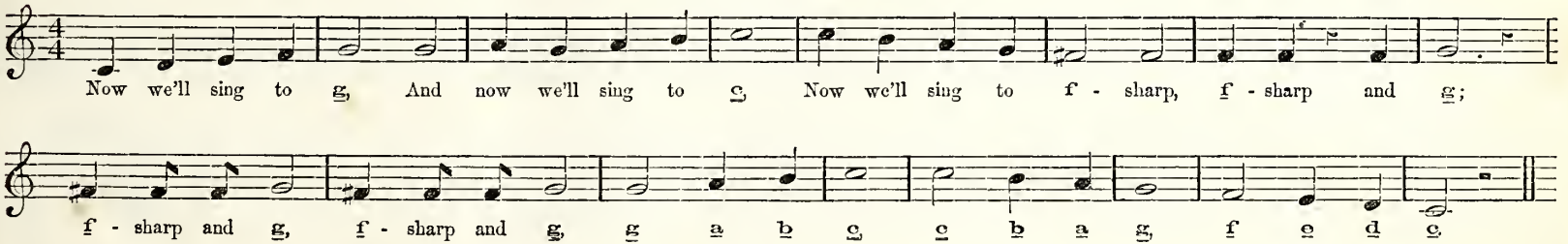
ACCIDENTALS.*

TEACHER. This new pitch, F-sharp, sometimes occurs in a tune which is written in the key of C. In such a case, it is called an ACCIDENTAL.

No. 32. EXERCISE WITH ACCIDENTALS.



No. 33. SONG OF F-SHARP.



* [*The teacher may say to the class:*

We found no difficulty in singing the new pitch F-sharp while practising in the key of G, as it occurs unavoidably in the natural scale-progression. Now we will try and sing the same pitch in the key of C, where it will occur as an accidental.

Teacher and class sing the scale in the key of C. *Class sing up to* 5, *and pause; teacher sings* 5 *only. Class sing* 1; *teacher sing* 5. *Class sing* 2; *teacher*, 5. *Class sing* 3; *teacher*, 5. *Class*, 4; *teacher*, 5. *Recommence, and class sing to* 4, *and pause and listen; teacher sing* sharp-4, *using the syllable* Fee, *prolonging it, and making it clear and distinct. He says:*

Did I sing 4 or 5?—*Answers will be various, but some will say,* Neither.

What, then, did I sing?—*Some will say (having been prepared for it),* Sharp-4.

What is the pitch of 4?—F.

What will be the pitch of this new tone?—F-sharp.

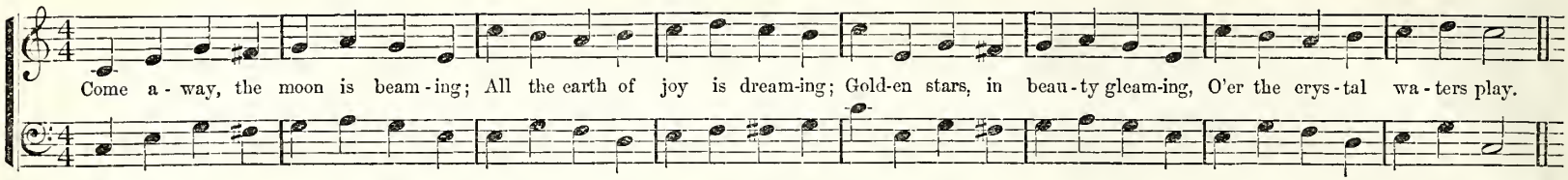
Teacher sing, class singing after him:—5, sharp-4, 5, sharp-4, 5, 3, 4, sharp-4, 5.

Careful practice in this way will soon enable the class to sing the sharp-4 *with great accuracy.*]

† Pronounce *Fee.*

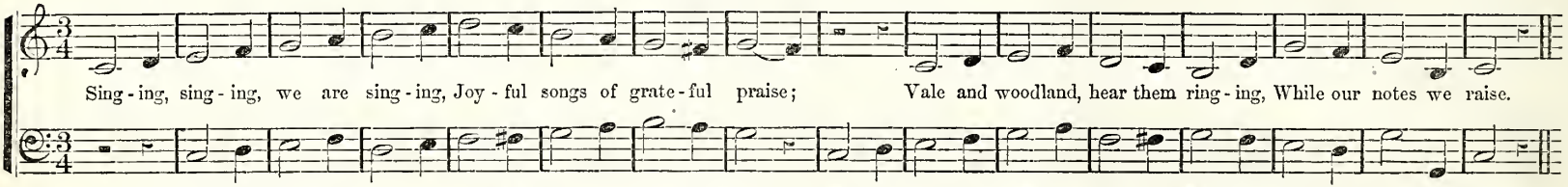
No. 34.

EVENING SONG.



No. 35.

SINGING, SINGING.

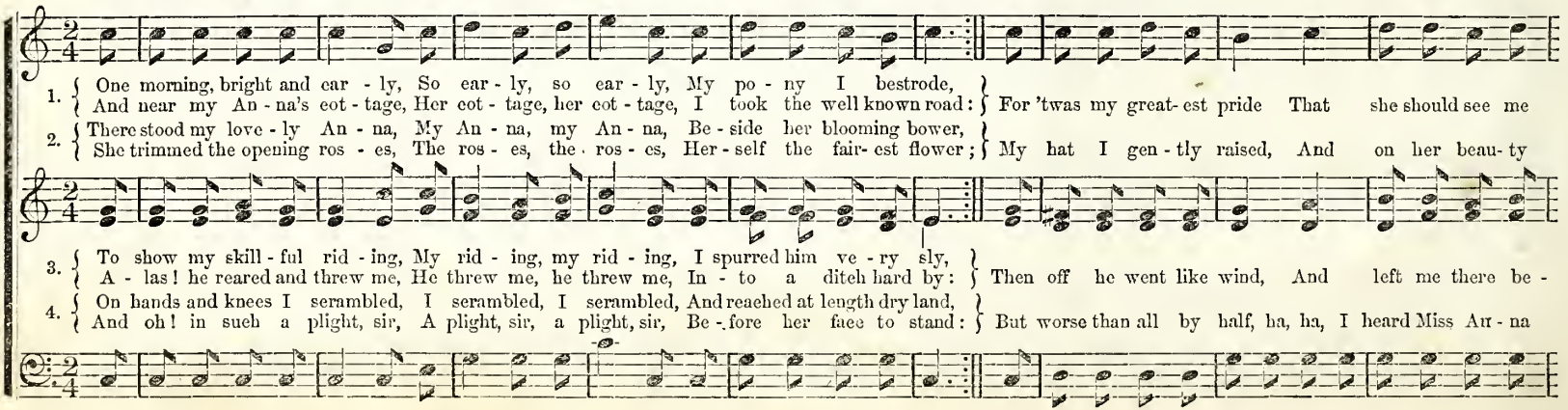


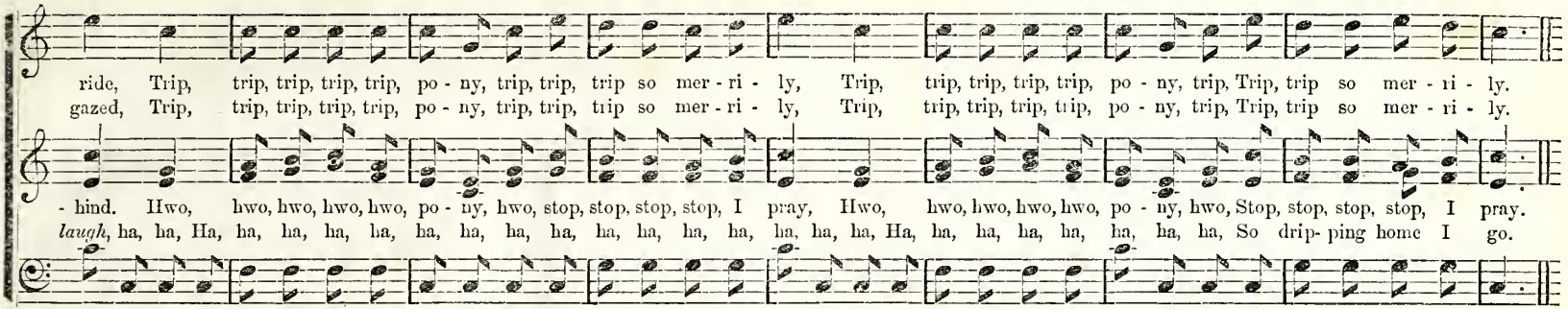
No. 36.

THE GAY YOUNG RIDER.

Quick and Lively.

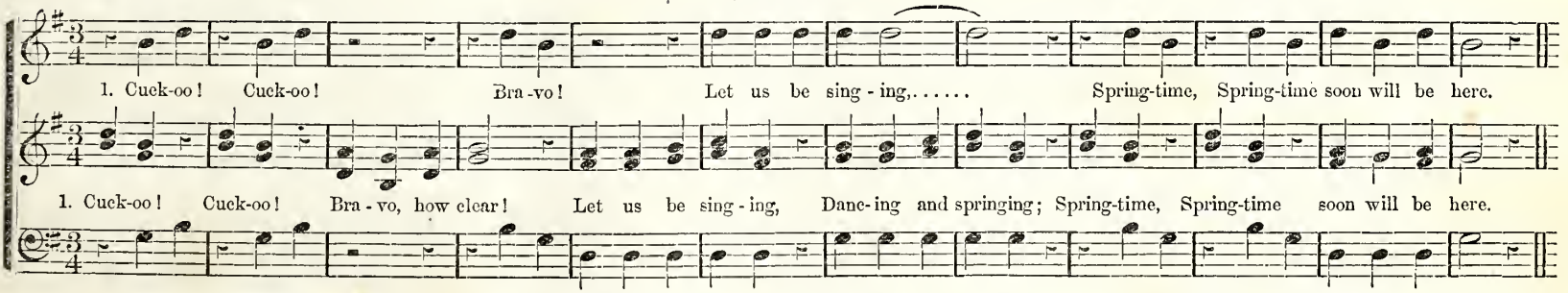
NOTE.—The principal melody in this piece being in the Tenor, that part should be the most prominent.





No. 37.

CUCKOO!



2. Cuckoo! Cuckoo! Bravo! sing on!
We'll to the meadows,
Chasing the shadows;
Spring-time, Spring-time cometh anew

3. Cuckoo! Cuckoo! Bravo! I say;
Thou hast foretold it,
Now we behold it;
Winter, Winter hastens away.

4. Cuckoo! Cuckoo! Bravo! how clear!
Let us be singing,
Dancing and springing;
Spring-time, Spring-time now we have here.

CHAPTER XV.

TRANSPOSITION—TWO SHARPS.

Teacher and class sing the old scale in the key of C.

TEACHER.—When we transposed the scale to G, how far did we move it?—ANSWER. Up to 5.

What is the interval from 1 to 5 called?—A fifth.

What pitch-tone do we sing in the key of G which we do not sing in the key of C?

How does the pitch F-sharp differ from F?

In the key of C, what number of the scale is the pitch F?—4.

In transposing the scale a fifth, we find that we must change the pitch of what number of the scale?—4.

In the place of 4, we must have what?—Sharp-4.

What is the pitch of sharp-4?—F-sharp.

In transposing the scale from C to G (a fifth), we found that we sung one new tone; and that new tone was sharp-4 of the old scale in the place of 4. Whenever we trans-

pose the scale a fifth, we shall find that we sing one new tone; and that new tone will always be sharp-4 of the old scale, instead of 4. Hence, this

RULE.—Sharp-4 transposes the scale a fifth.

We will now transpose the scale again. *Teacher and class sing* 1 2 3 4 5, *in the key of* G.

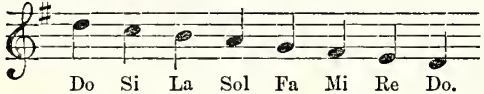
What number of the scale was the last tone which we sang?—5.

What is the pitch?—D.

Sing this tone to the syllable Do, and think of it as 1. *Class sings.*

Do you think we can sing the whole eight tones of the scale above this?—No.

Well, think of this tone as 8, and we will sing down to the lower D. *Teacher and class sing down the scale.*



We will represent 1 of the scale on this lower D, as we cannot sing it above.

Teacher and class practise scale in key of D.

How far did we transpose the scale in going from the key of G to the key of D?—A fifth.

According to our rule, then, we must have sung one new tone which we did not have in the key of G. Do you know what new tone you sang according to the rule?—Yes.

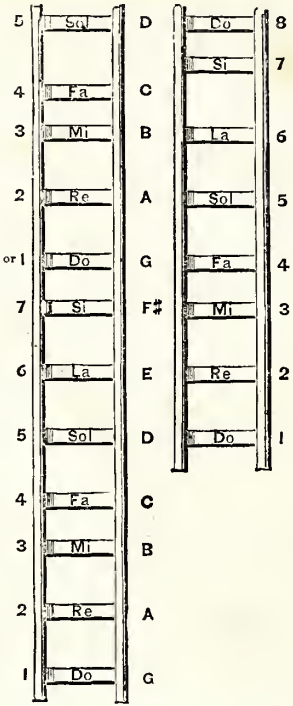
What was it?—We sang sharp-4 in the key of G instead of 4.

What was the pitch of 4 in the key of G?—C.

What will be the pitch of sharp-4?—C-sharp.

According to our rule, then, we must have sung C-sharp instead of C, when we sung the scale in the key of D.

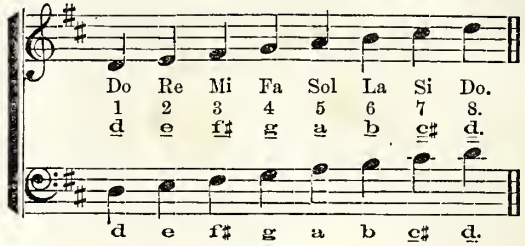
Teacher draw the diagram on the board.



You will see, by looking at the diagram, that when we sing the pitch B as 6 of the scale, we must sing the pitch C-sharp as 7.

As we sing the pitches of F-sharp and C-sharp when D is taken for 1, F-sharp and C-sharp (or two sharps) are called the signatures, or signs, of the key of D.

SCALE IN KEY OF D.



When we moved the scale from the pitch C to G, how far did we transpose it?—A fifth.

When we went from the pitch G to D, how far did we transpose?—A fifth.

When we transpose a fifth, how many new tones do we sing?—One.

What rule have we about the new tones in transposing?—"Sharp-4 transposes the scale a fifth."

What new tone did we sing when we transposed from C to G?—F-sharp.

What number of the scale is F-sharp, in the key of C?—Sharp-4.

What new tone did we sing when we went from G to D?—C-sharp.

What number of the scale is C-sharp, in the key of G?—Sharp-4.

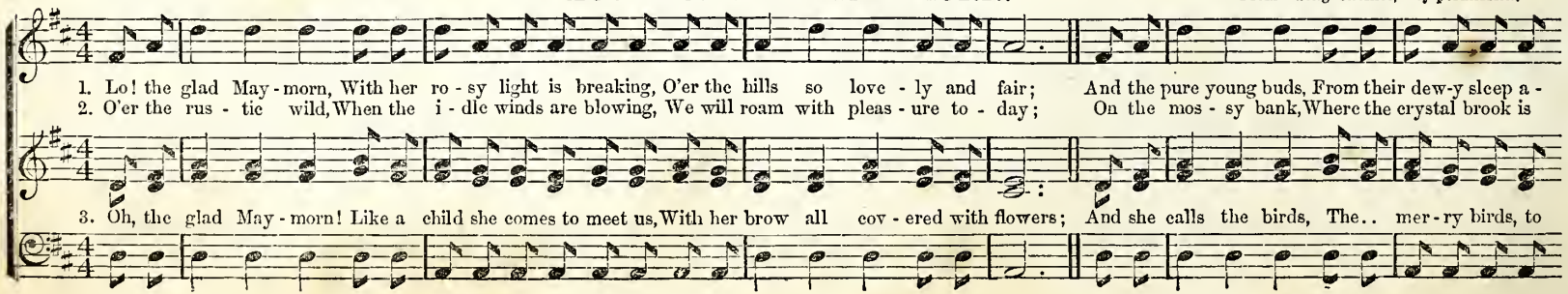
What is the signature of the key of C?—One sharp (F-sharp).

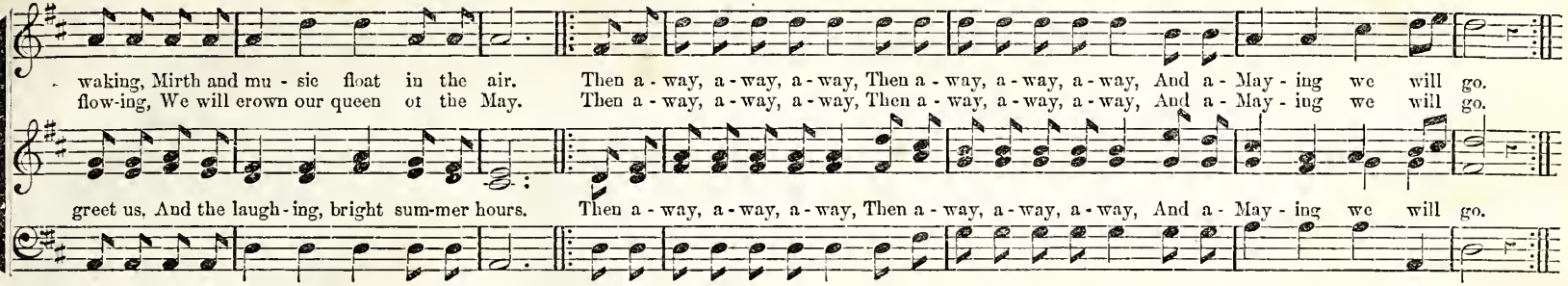
What is the signature of the key of D?—Two sharps (F-sharp and C-sharp).

No. 38.

LO! THE GLAD MAY-MORN.

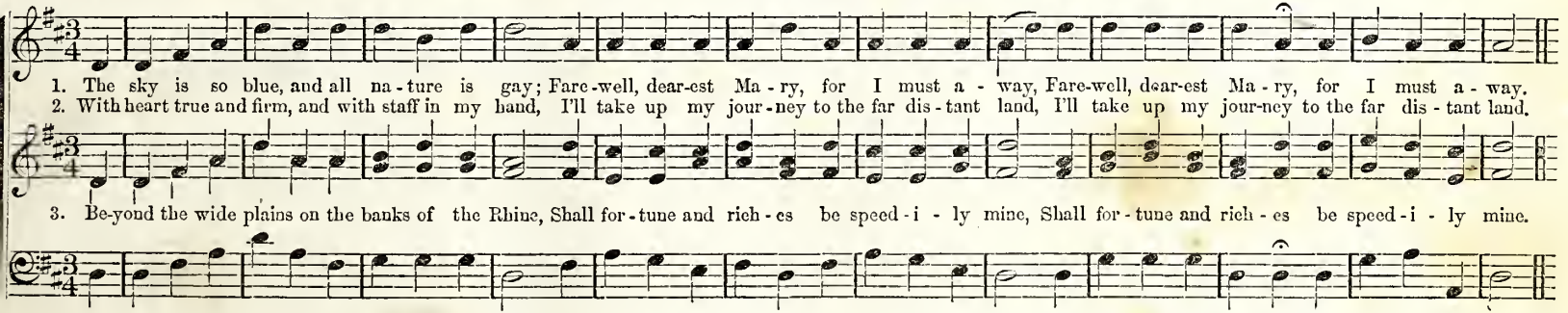
From "Song Cabinet," by permission.





No. 39.

THE WANDERER'S SONG.*



4. One night you'll be sitting all weary and lone,
And thinking in tears of the wandering one:

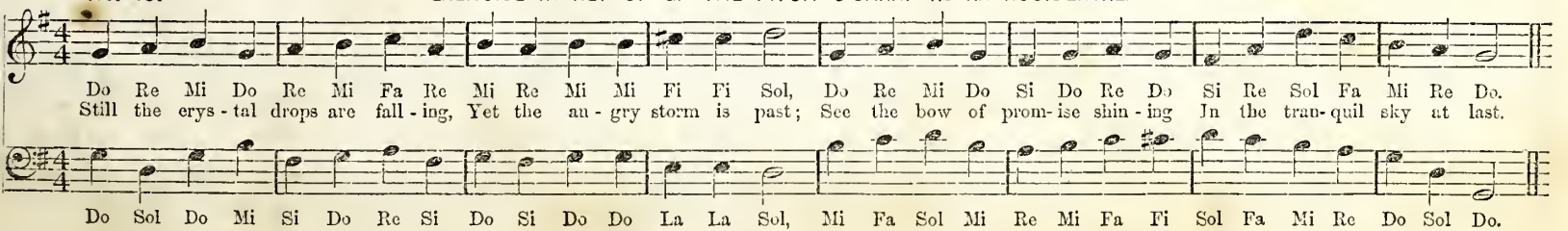
5. A tap at the window, a knock at the door—
And there stands your wanderer, to wander no more.

6. "God bless thee, dear Mary!" delighted he cries;
And empties his treasure before your glad eyes.

7. "See, see, I have earned, by the work of my hand,
This gold, dearest Mary, for thee to command!"

No. 40.

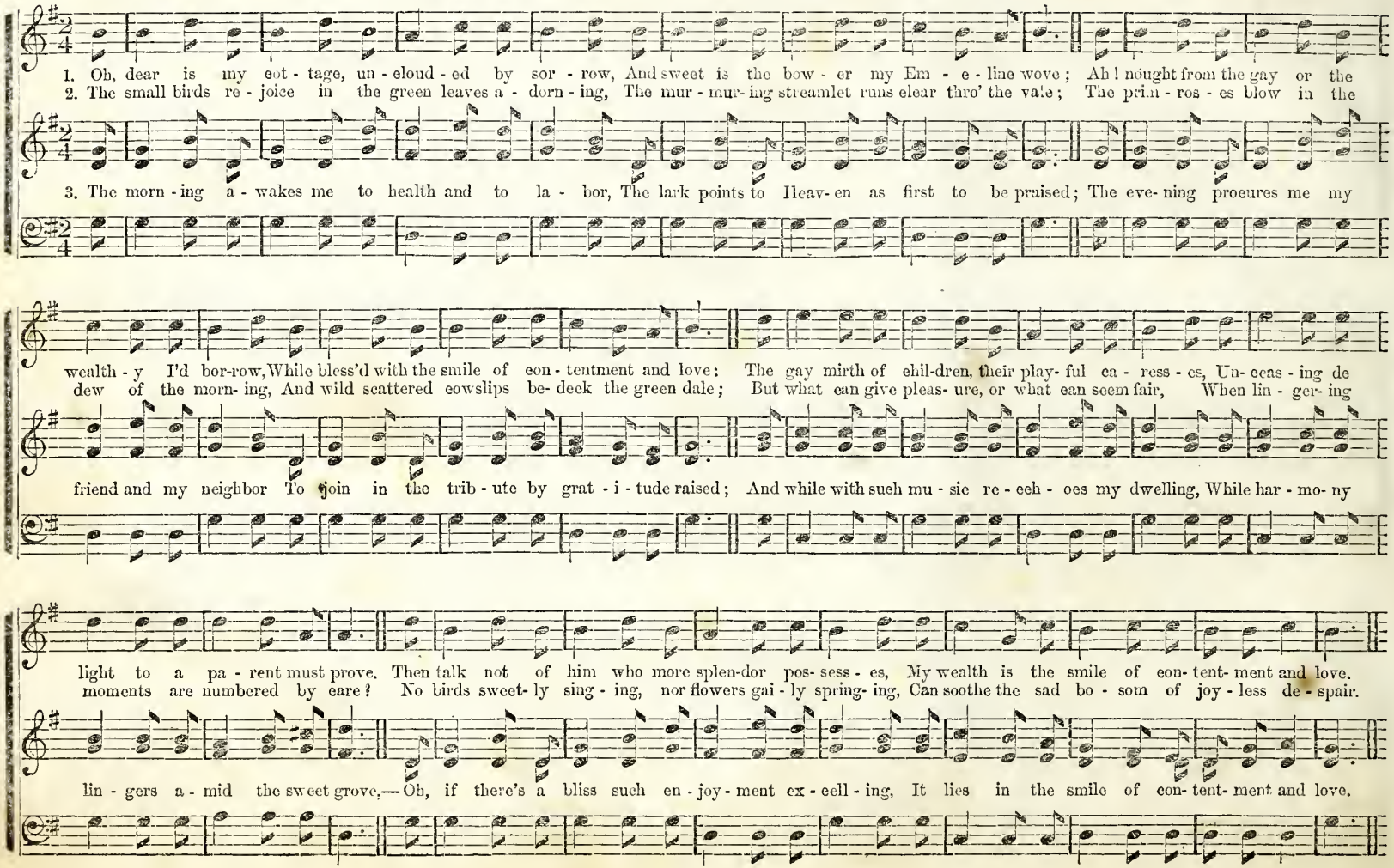
EXERCISE IN KEY OF G.—THE PITCH C-SHARP AS AN ACCIDENTAL.



* Before singing this exercise let the teacher call the attention of the class to this character 𝄐, which signifies that the tone is to be held longer than the time represented by the note.

No. 41.

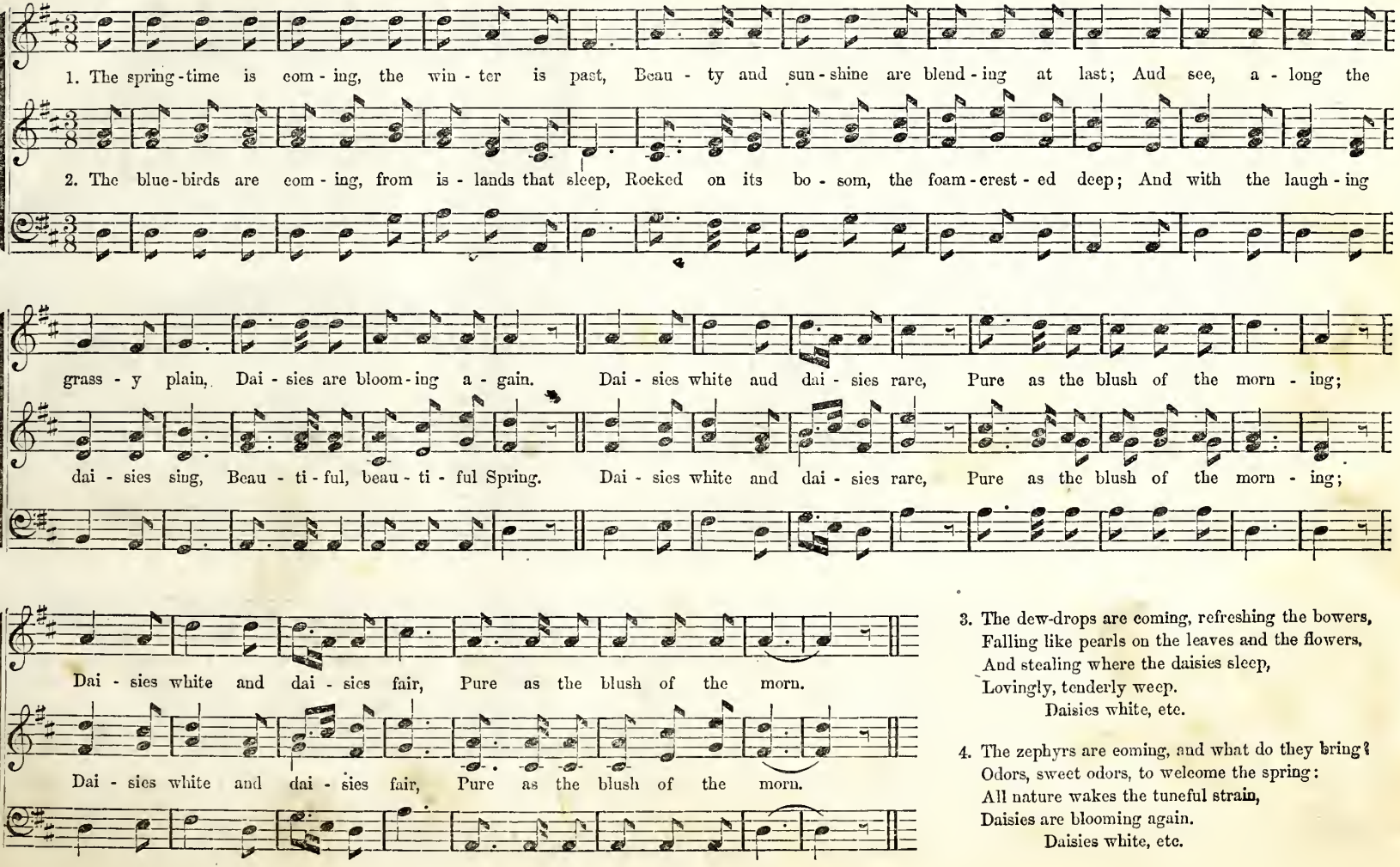
THE SMILE OF CONTENTMENT AND LOVE.



No. 42.

DAISIES WHITE.

T. E. PERKINS. By permission.



3. The dew-drops are coming, refreshing the bowers,
Falling like pearls on the leaves and the flowers,
And stealing where the daisies sleep,
Lovingly, tenderly weep.
Daisies white, etc.

4. The zephyrs are coming, and what do they bring?
Odors, sweet odors, to welcome the spring:
All nature wakes the tuneful strain,
Daisies are blooming again.
Daisies white, etc.

CHAPTER XVI.

TRANSPOSITION—THREE SHARPS.

TEACHER. We will now transpose the scale again. Following our old rule, we will move the scale a fifth from D; what pitch is 5 in the key of D?—ANSWER. A.

But we have found that when we transpose the scale a fifth, we must have one new tone. What is the rule in transposing?—"Sharp-4," etc.

What pitch is 4 in the key of D?—G.

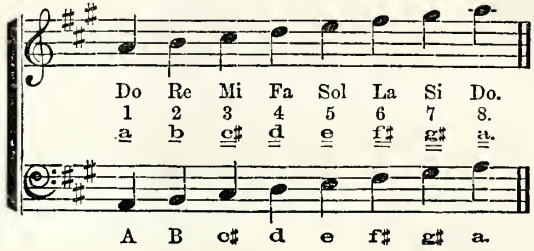
Then in place of the pitch G we sing what?—G-sharp.

How many sharps, then, will we have when the pitch A is taken for 1?—Three.

What are they?—F-sharp, C-sharp, and G-sharp.

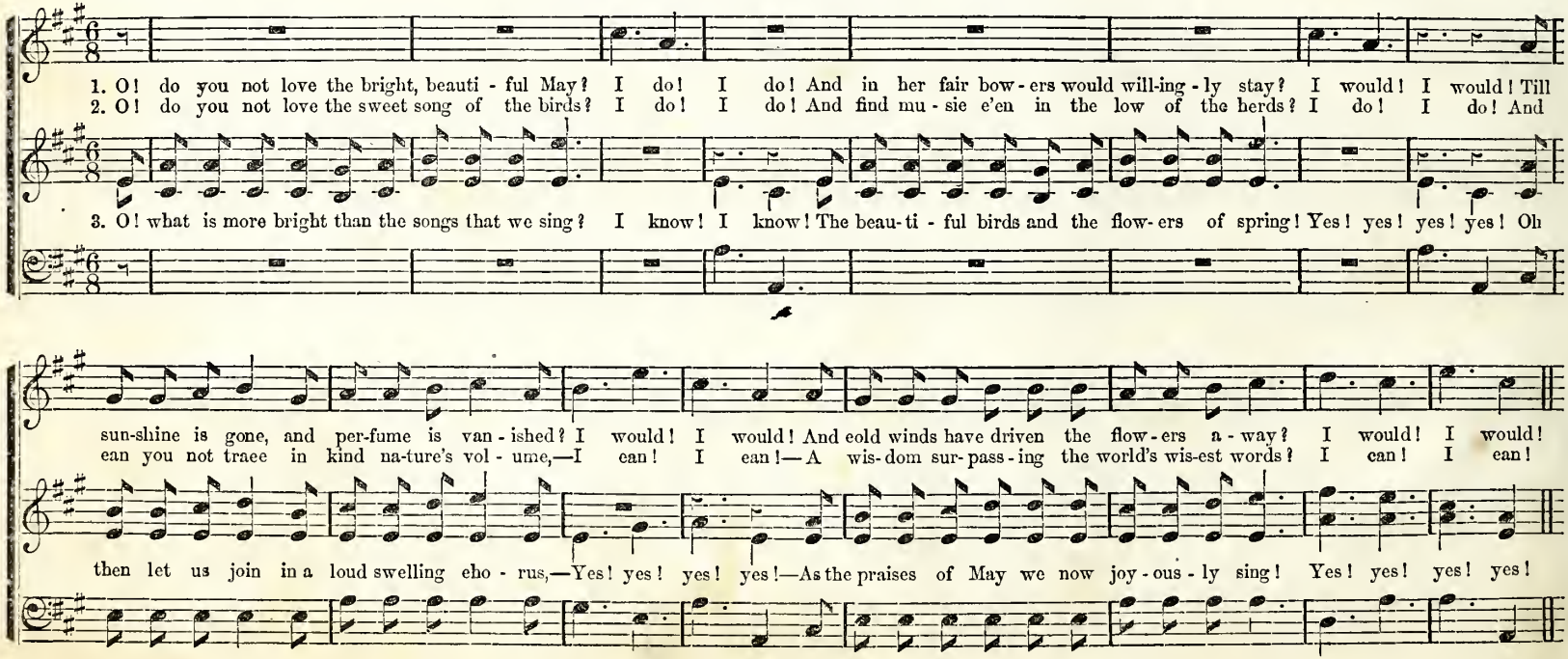
What is the signature of the key of A?—Three sharps.

SCALE IN KEY OF A.

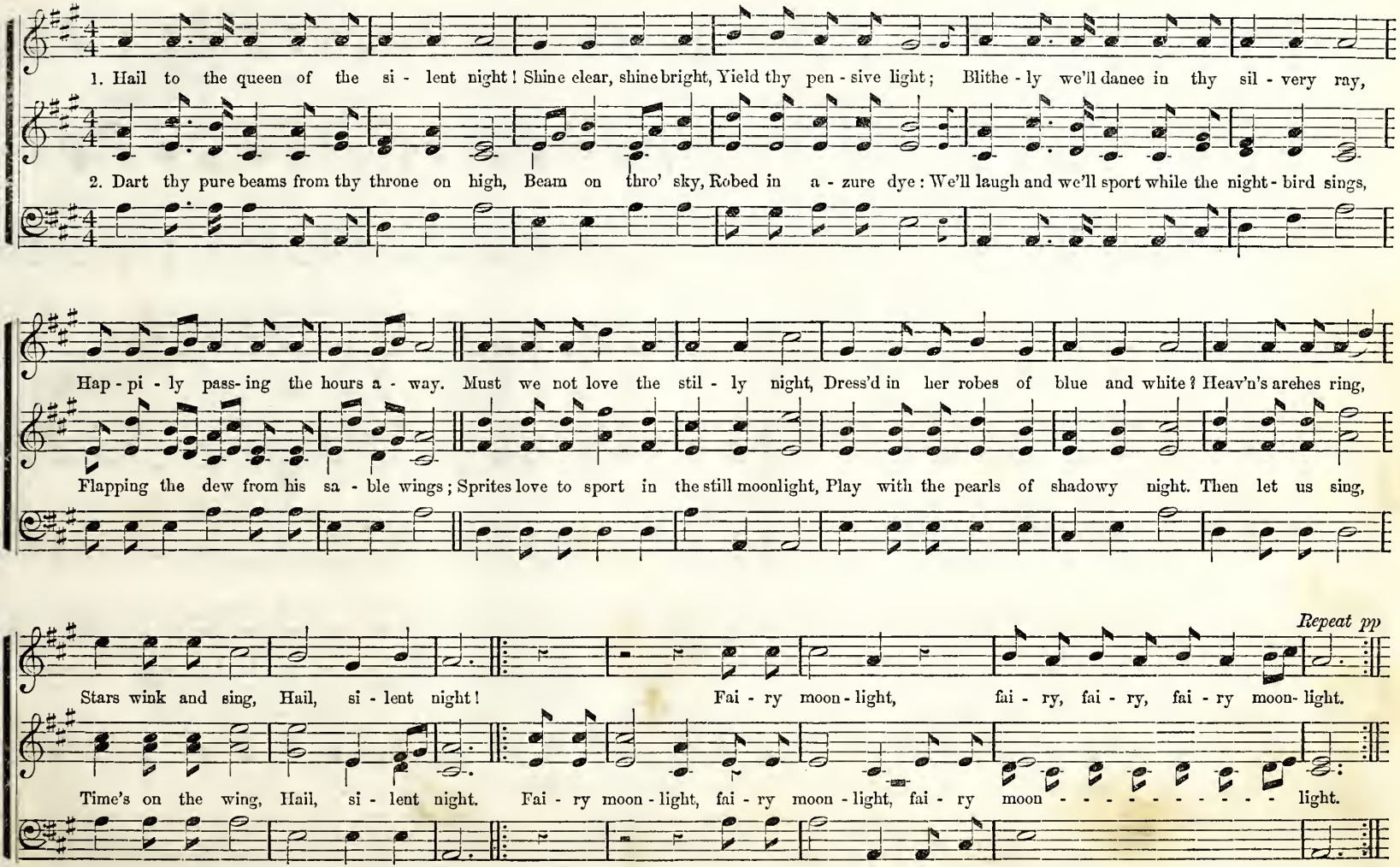


No. 43.

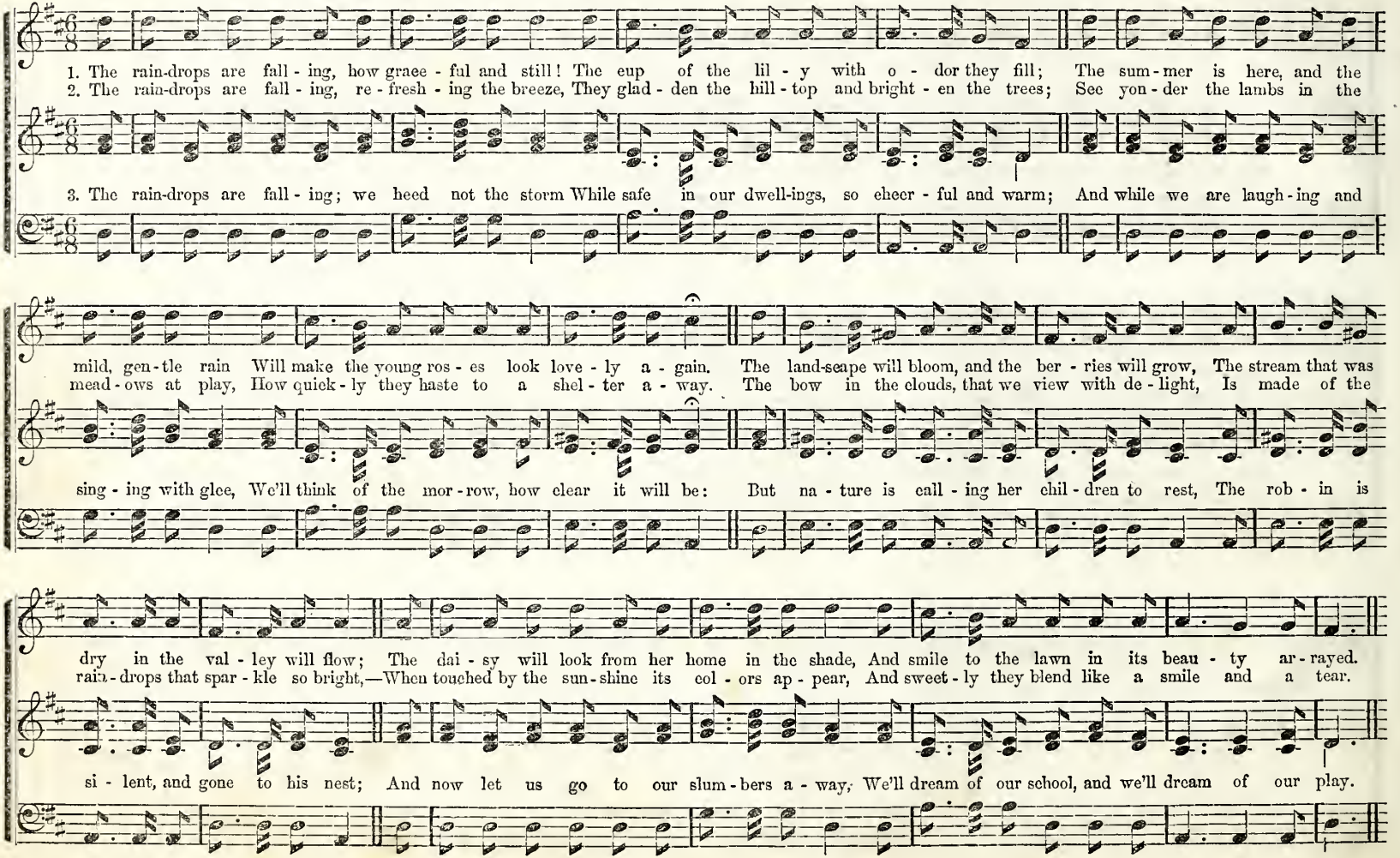
THE BRIGHT, BEAUTIFUL MAY.



No. 44. MOONLIGHT CHORUS.—"Hail to the queen of the silent night."



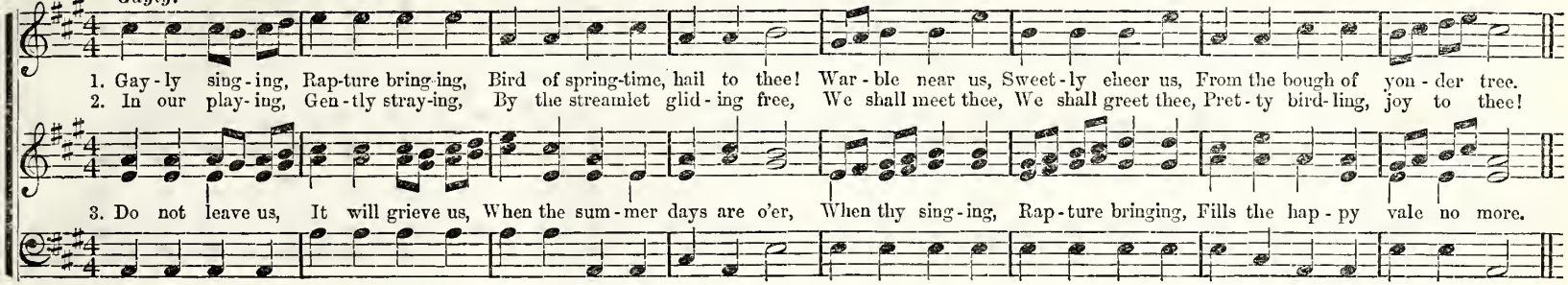
No. 45. THE RAIN-DROPS ARE FALLING.—EXERCISE IN WHICH THE PITCH G-SHARP OCCURS AS AN ACCIDENTAL.



No. 45½.

THE SPRING BIRD.

Gayly.



CHAPTER XVII.

TRANSPOSITION—FOUR SHARPS.

TEACHER. We will now transpose the scale a fifth once more; what pitch is 5 in the key of A?—ANSWER. E.

Then we will take the pitch E for 1.

Teacher may explain to class that, as it would be impossible to sing the scale with the pitch E, *represented by the upper space, taken for* 1, *we take the pitch* E *represented by the first line.*

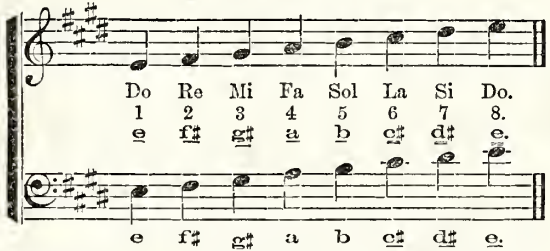
What pitch is 4 in the key of A?—D.

Then in place of the pitch D we sing what?—D-sharp.

What is the rule?—"Sharp-4," etc.

What is the signature of the key of E?—Four sharps.

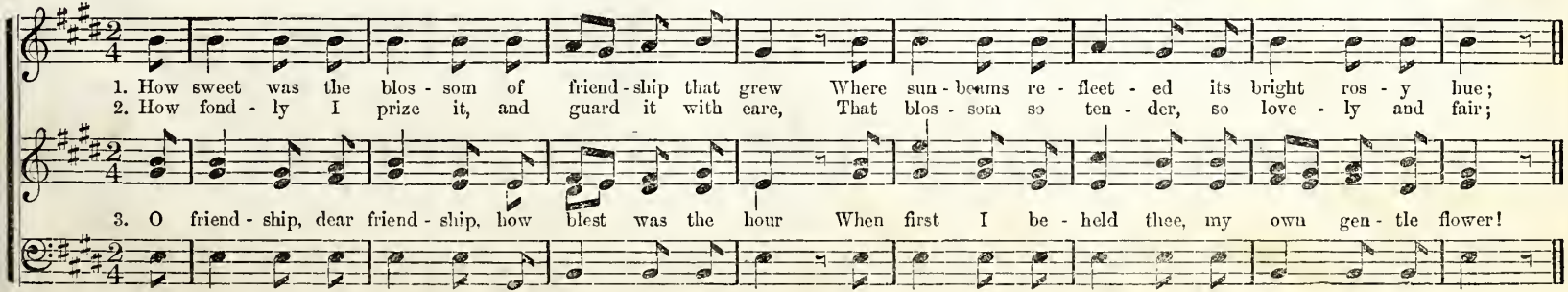
SCALE IN KEY OF E.



How does the pitch D-sharp differ from D?—It is a half-step higher.

No. 46.

THE FLOWER OF FRIENDSHIP.



I eulled it with rap - ture, and bore it a - way To bloom on my bo - som the long sum - mer day.
I breathed its soft fra - grance with pleas - ure un - told, Its worth is more pre - cious than sil - ver or gold.

And treas - ured for ev - er the loved one shall be, That plant - ed the blos - som now bloom - ing for me.

No. 47.

WAKE UP, LITTLE DAISY.

Sprightly.

1. Wake up, lit-tle dai - sy, the sum-mer is nigh, The dear lit - tle rob - in is up in the sky, The snow-drop and cro - eus are nev - er so
2. I ask pleasant sun-shine to rest on your head, The dew and the raindrops to moist-en your bed; And then ev - ery morn-ing I just take a
3. Moth - er oft - en tells me, "If I would be wise, And honored, and hap - py, I ear - ly must rise;" So I'm up in the morn-ing, and out in the
4. List - en, lit - tle dai - sy, I'll whisper what's said:—The lark thinks you're la-zy, and love your warm bed; But I'll not be-lieve it, for now I can

slow; Then wake up, lit-tle dai - sy, and has - ten to grow. Wake up, Wake up, Wake up, lit-tle dai - sy, and has - ten to grow.
peep, To see your lit-tle face, but you're still fast a - sleep. Wake up, Wake up, Wake up, lit-tle dai - sy, and has - ten to grow.

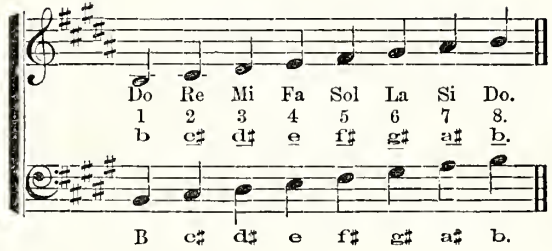
dew, With all the lit-tle birds, and the hon - ey - bees too. Wake up, Wake up, Wake up, lit-tle dai - sy, and has - ten to grow.
see Your bright lit - tle eye soft - ly wink-ing at me. Wake up, Wake up, Wake up, lit-tle dai - sy, and has - ten to grow.

CHAPTER XVIII.

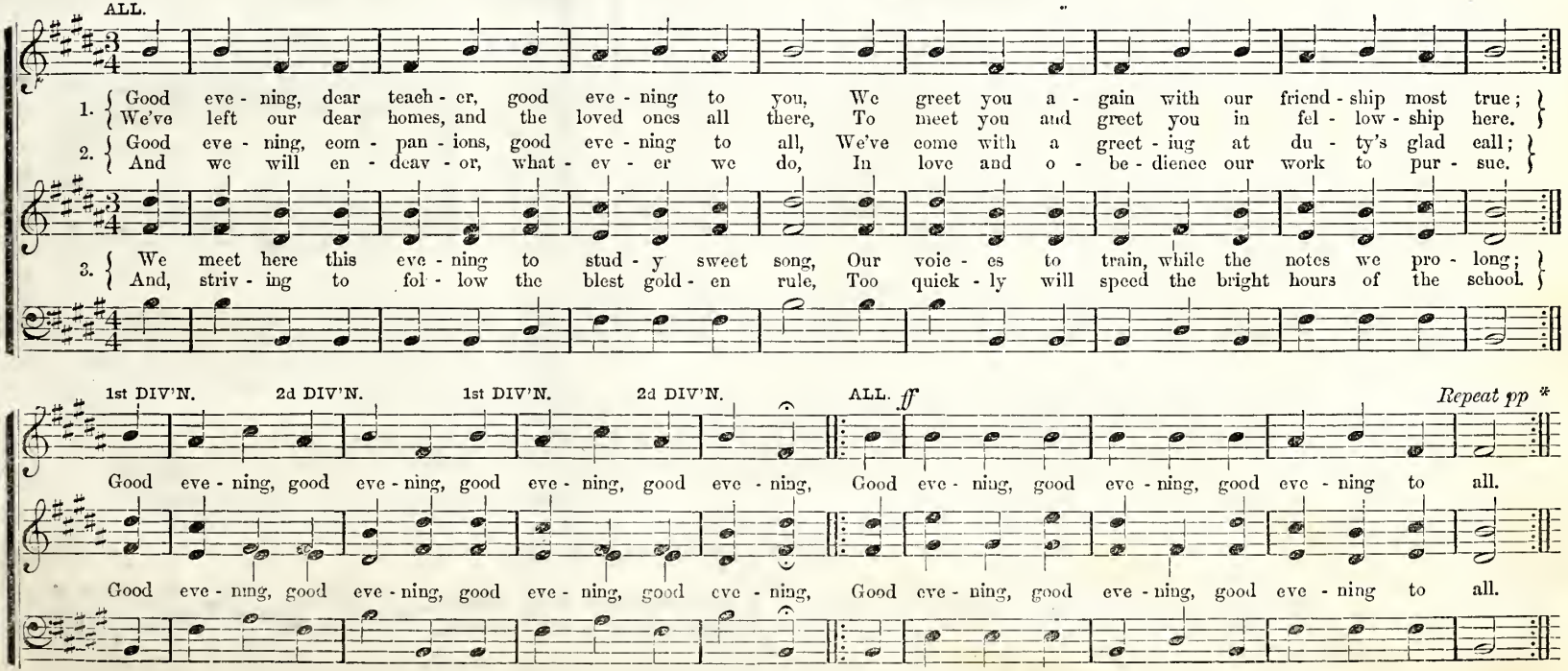
TRANSPOSITION—FIVE SHARPS.

TEACHER. Following our old rule in transposition, we will move the scale a fifth from E; what pitch is 5 in the key of E?—ANSWER. B.
Then we will take the pitch B for 1.
But what pitch is 4 in the key of E?—A.
Then in the place of pitch A we sing what?—A-sharp.
What is the rule?—"Sharp-4," etc.
What will be the signature of the key of B?—Five sharps.

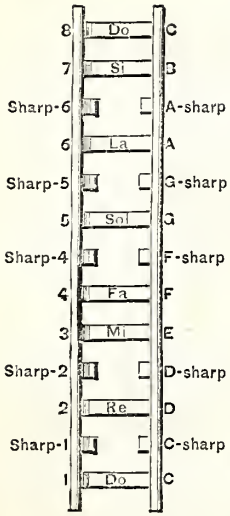
SCALE IN KEY OF B.



No. 48. **EVENING GREETING.**—EXERCISE IN THE KEY OF B.



* In a concert, this may be sung with pleasing effect as an echo, by pupils at a distance.



What is the name of the pitch a half-step above C?—C-sharp.
Half-step above C-sharp?
Half-step above D?
Half-step above D-sharp?
Half-step above E?
Half-step above F? etc.

What is the name of the tone half-step above 1?—Sharp-1
Half-step above sharp-1?
Half-step above 2?
Half-step above sharp-2?
Half-step above 3?
Half-step above 4? etc.

CHAPTER XIX.

TRANSPOSITION BY FLATS.

TEACHER. In all our transposing thus far, we moved the scale each time what distance?—ANSWER. A fifth.

Each time we transposed the scale a fifth we used how many new tones?—One.

What new tone did we use?—Sharp-4 in the place of 4.

Suppose we try the experiment of transposing the scale a *fourth* instead of a fifth, as heretofore. First, we will all sing the scale in the key of C. *Teacher and class sing the scale in the key of* C.

Now we will sing up to 4 of the scale, and then stop. *All sing up to* 4.

What pitch is 4 of the scale in the key of C?—F.

Very well; now we will take the pitch F for 1. All sing it to the syllable Do. *All sing.*

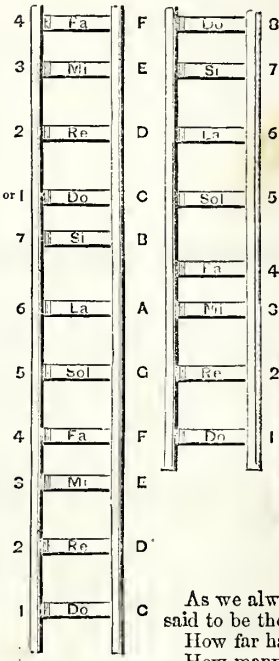
Now all sing with me the scale up and down, taking the pitch F for 1. *All sing.*

Teacher will write scale out on the board.

We will now divide the class; one part singing this exercise with the syllables that belong to the key of C, viz.: Fa Sol La, etc.; the rest using the syllables Do Re Mi Fa, etc. *Class sings; one part singing* Do Re Mi, *etc.; the others,* Fa Sol La, *etc. On the fourth note there will be a clash between the parts. Teacher may then say:*

There seems to be some disturbance between the parts on the fourth note, or B. Let us see if we can discover what it is.

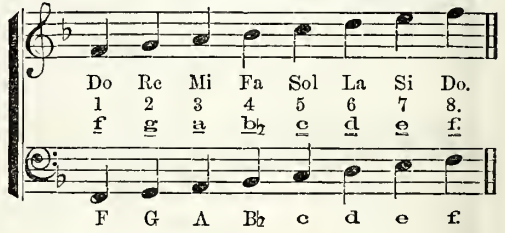
Teacher draws on the board the accompanying diagram:



By looking at this diagram you will see where the trouble is. Those of you who sang Do Re Mi, etc., sang 3 of the scale to the pitch A, and as the interval from A to B is a whole step, and the interval from 3 to 4 is only a half-step, if you sing A as 3, you cannot sing B as 4. For 4 you sing a pitch half-step lower than B. The name of the pitch-tone half-step lower than B is B-FLAT.*

You will now see where the trouble was in your singing. One part of the class sang the pitch B, and the others B-flat, which is a half-step lower. When the pitch B-flat is to be sung, it is indicated by placing the character ♭ on the degree of the staff which represents the pitch B.

SCALE IN KEY OF F.

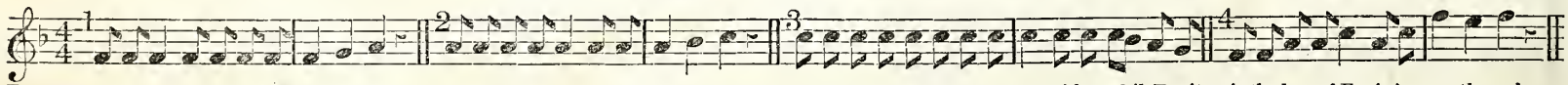


As we always sing the pitch B-flat when F is taken for 1, B-flat is said to be the signature to the key of F.

How far have we transposed the scale now?—A fourth.
How many new tones were we obliged to use?—One.
What was that?—B-flat.
How does B-flat differ from B?
What then is the signature or sign to the key of F?
In what key is the following tune written? etc.

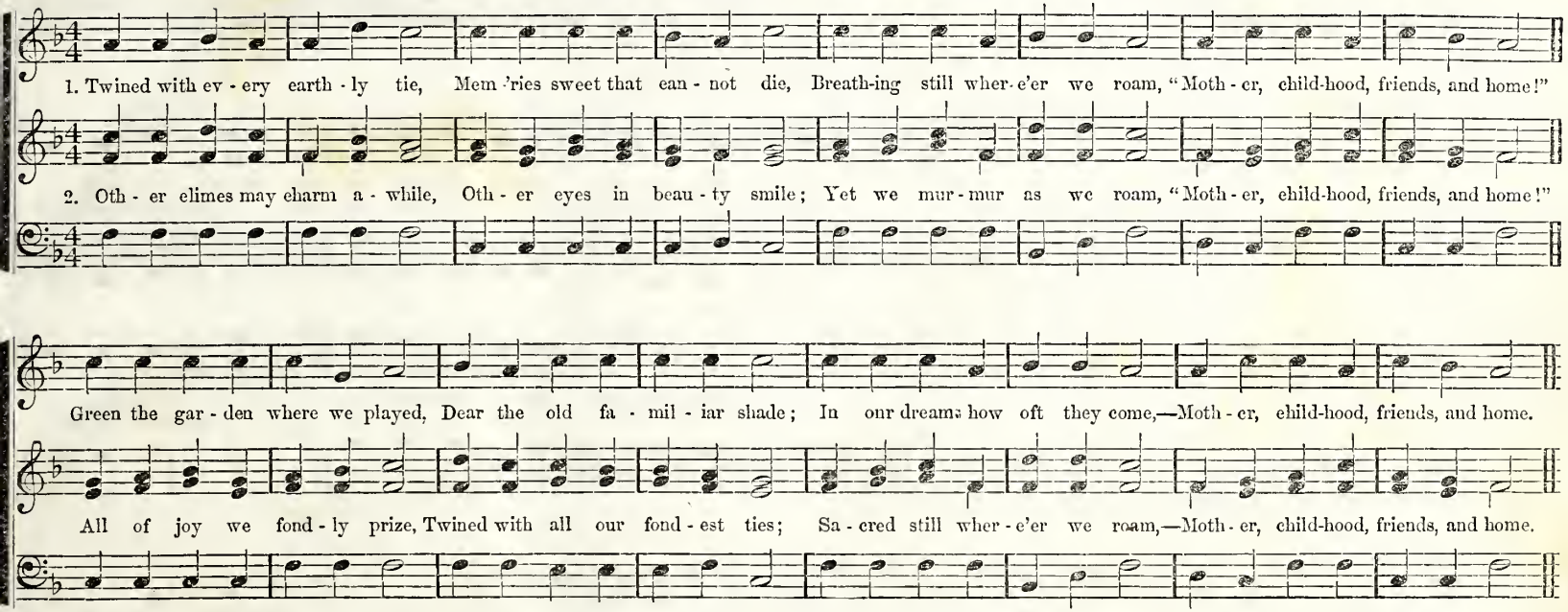
* FLAT, in musical language, means *lower;* B-flat, a half-step lower than B.

No. 49. ARE YOU READY?—CANON (FOUR IN ONE).

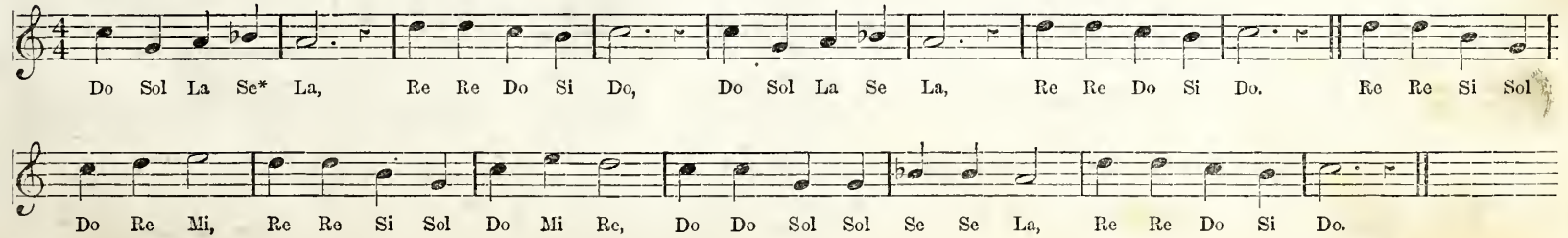


TEACH'R. Are you all ready for the coming scale? 'Tis the key of F ris-ing on the gale; Join the joyous carol, every one, without fail. For it is the key of F ris-ing on the gale.
SCH'L'RS. We are all ready for this pleasant scale. Now the key of F ris-es on the gale; Pleasant is the chorus, and we'll join, without fail, In the pleasant key of F rising on the gale.

No. 50. MOTHER, CHILDHOOD, FRIENDS, AND HOME.—EXERCISE IN KEY OF F.



No. 51. EXERCISE IN WHICH THE PITCH B-FLAT OCCURS AS AN ACCIDENTAL.



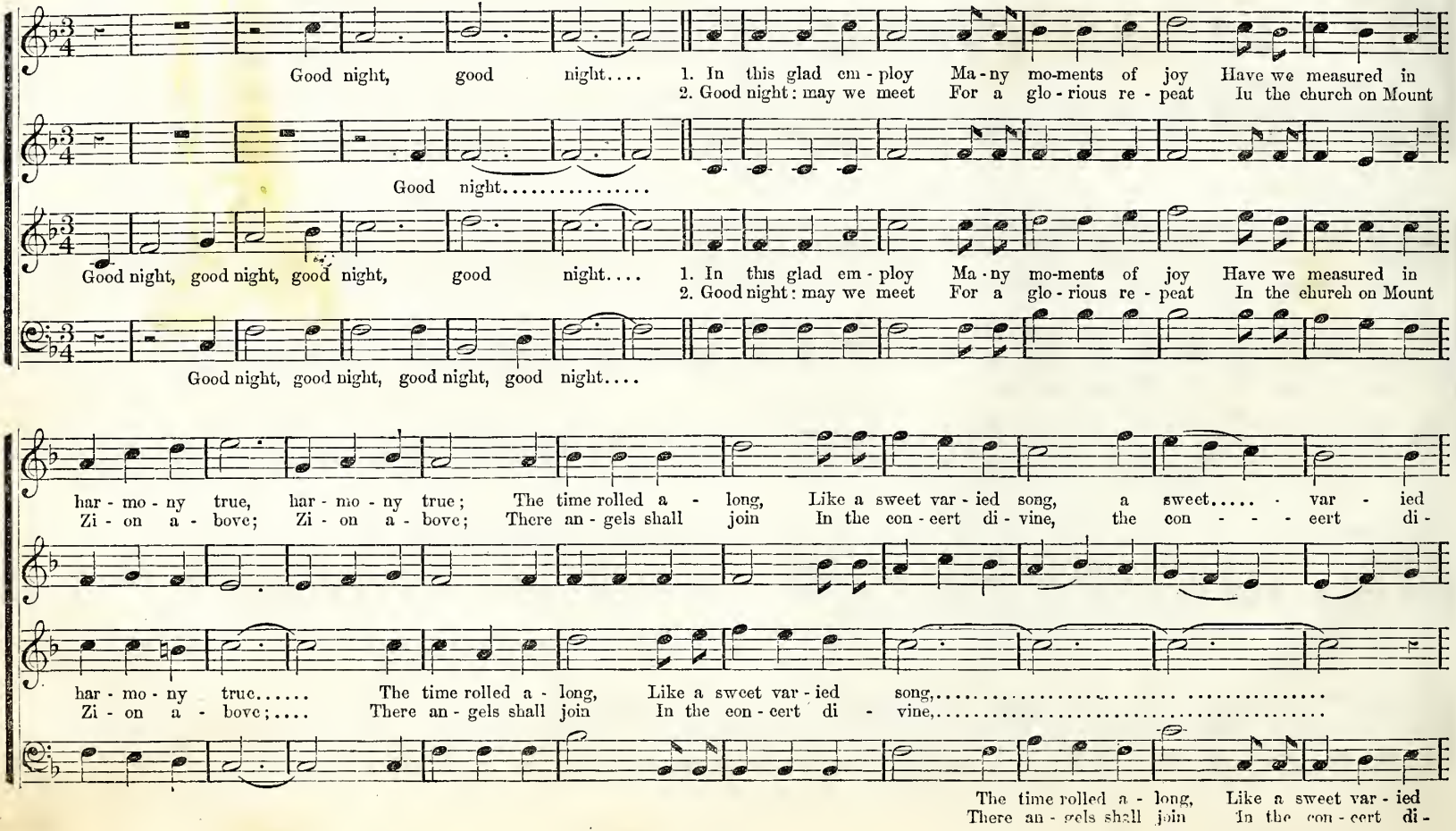
* Pronounced *Say*.

Before singing this exercise, let the teacher ask:
What pitch is 4 in the key of F?—B-flat.
What, then, will be the pitch of *sharp*-4?—B.

When any pitch represented by the letter only, occurs in a tune as an accidental, in the place of the pitch which has been represented by a flat or sharp (as B in place of B-flat, or F in the place of F-sharp), it is represented by a character called a NATURAL; thus, ♮.

No. 52.

VALEDICTORY SONG.



song, And with sighs we must all say good night, say good night, must all say good night, good night, good night.....
- vine, And the cho - rus of all shall be love, shall be love, the cho - rus of all shall be, be love.....

good night,..... good night, good night, good night.....
be love,..... be love, be love, be love.....

And with sighs we must all say good night,..... say good night,..... say good night, good night.....
And the cho - rus of all shall be love,..... shall be love,..... shall be love, be love.....

song, say good night, must all say good night, good night, good night.....
vine, shall be love, the cho - rus of all..... shall be love.....

No. 53. KEEP TO THE WORK YOU BEST CAN DO.—ROUND.

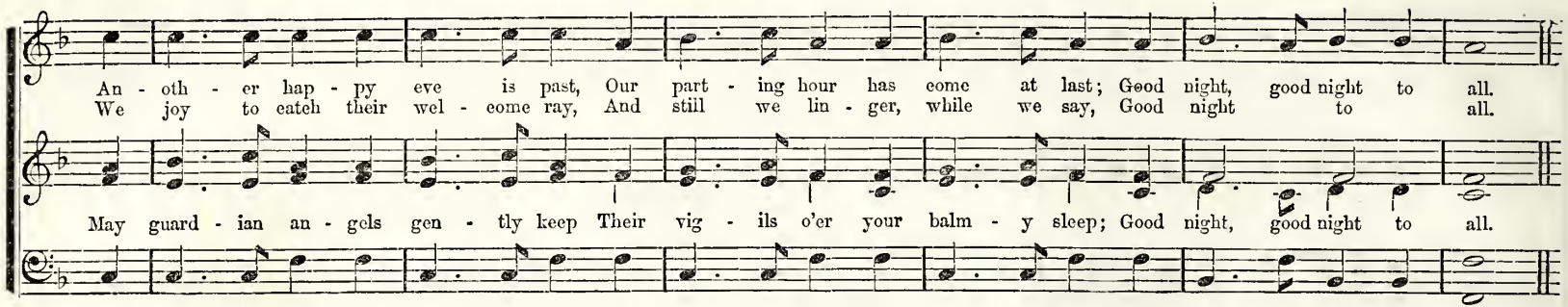
1 2 3 4

Keep to the work you best can do, And let all oth - er business go; And hold this home-ly prov-erb fast, "Good cob-bler, ne'er for - get your last."

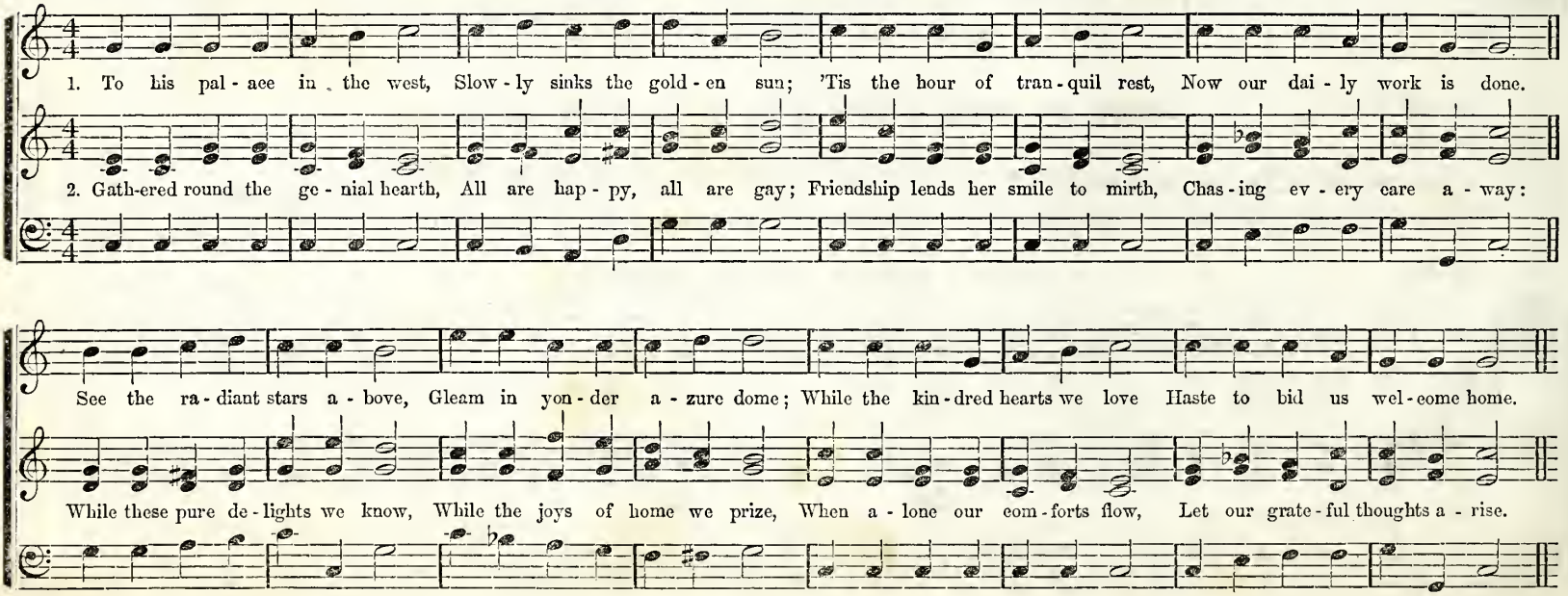
No. 54. GOOD NIGHT, DEAR FRIENDS. T. E. PERKINS. By permission.

1. Good night, dear friends, the bell of time Is peal - ing now its sil - ver chime; How sweet the ech - oes fall!
2. Good night, dear friends, the hal - lowed beams That clus - ter round the tran - quil scenes From sur - er re - gions fall;

3. Good night, dear friends, our part - ing lay, When oth - er years have passed a - way, Will mem - 'ry still re - call



No. 55. **EVENING PRAISE.**—FLAT-SEVEN AND SHARP-FIVE AS ACCIDENTALS.



CHAPTER XX.

TRANSPOSITION—TWO FLATS.

TEACHER. In our last transposition, how far did we move the scale?—ANSWER. A fourth.

We found that we sang what new tone?—B-flat, in the place of B.

What number of the scale is the pitch B in the key of C?—7.

And when we transposed to F (a fourth), we substituted flat-7 for 7. We will find that whenever we move the scale a fourth we shall be obliged to substitute flat-7 for 7 in the old scale. Hence this

RULE.—Flat-7 transposes the scale a fourth.

We will now transpose the scale again, following this rule. What pitch is 4 in the key of F?—B-flat.

Very well; we will take this pitch B-flat for 1. But in order to do this according to our rule we must substitute flat-7. What pitch is 7 in the key of F?—E.

Then, when we transpose, in the place of E, or 7, we shall sing what?—E-flat, or flat-7.

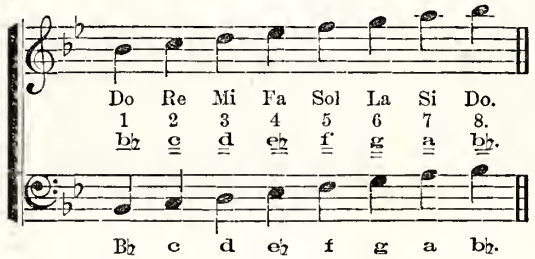
Then when B-flat is taken for 1, how many flats will we have?—Two.

What will they be?—B-flat and E-flat.

What, then, is the signature to the key of B-flat?—B-flat and E-flat, or two flats.

The teacher may, if he thinks best, draw a diagram on the board, to show the class that the rule, "Flat-7," etc., will hold good in this transposition as in the first.

SCALE IN KEY OF B-FLAT.



What is the rule for transposing when we move the scale a fourth?—"Flat-7," etc.

What is the rule when we move the scale a fifth?—"Sharp-4," etc.

How far did we transpose when we went from C to F?—A fourth.

What is the signature to the key of F?—One flat (B-flat).

How far did we transpose when we went from F to B-flat?—A fourth.

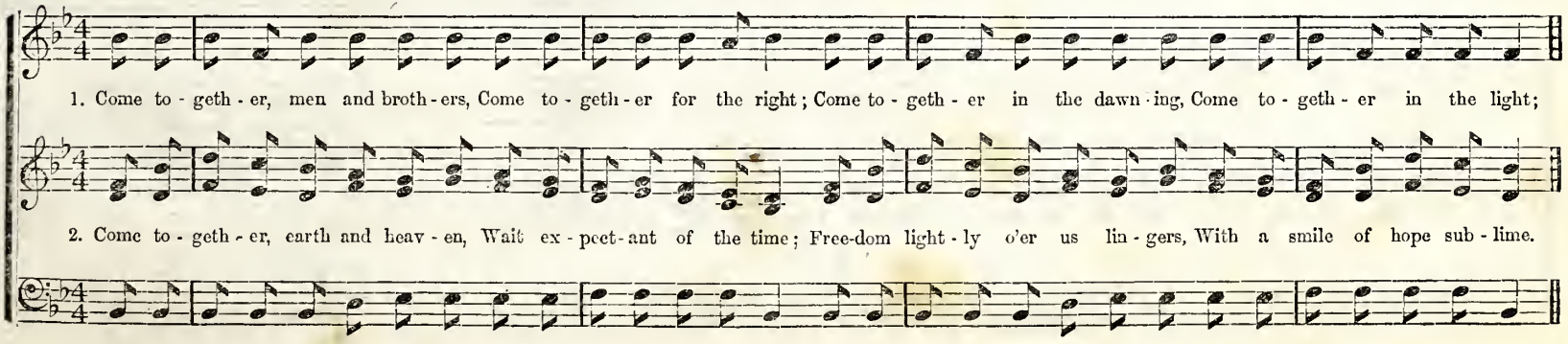
What is the signature to the key of B-flat?—Two flats (B-flat and E-flat).

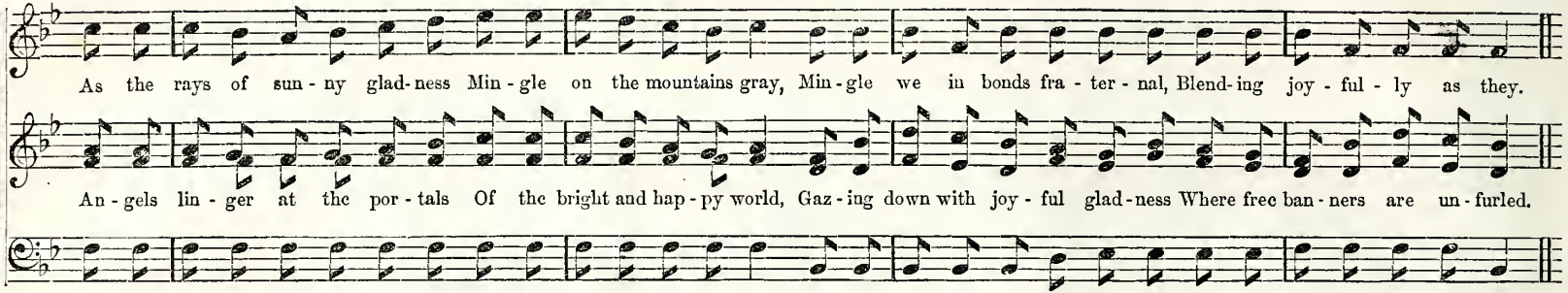
In what key is the next tune written?

How do you know?

No. 56.

COME TOGETHER.

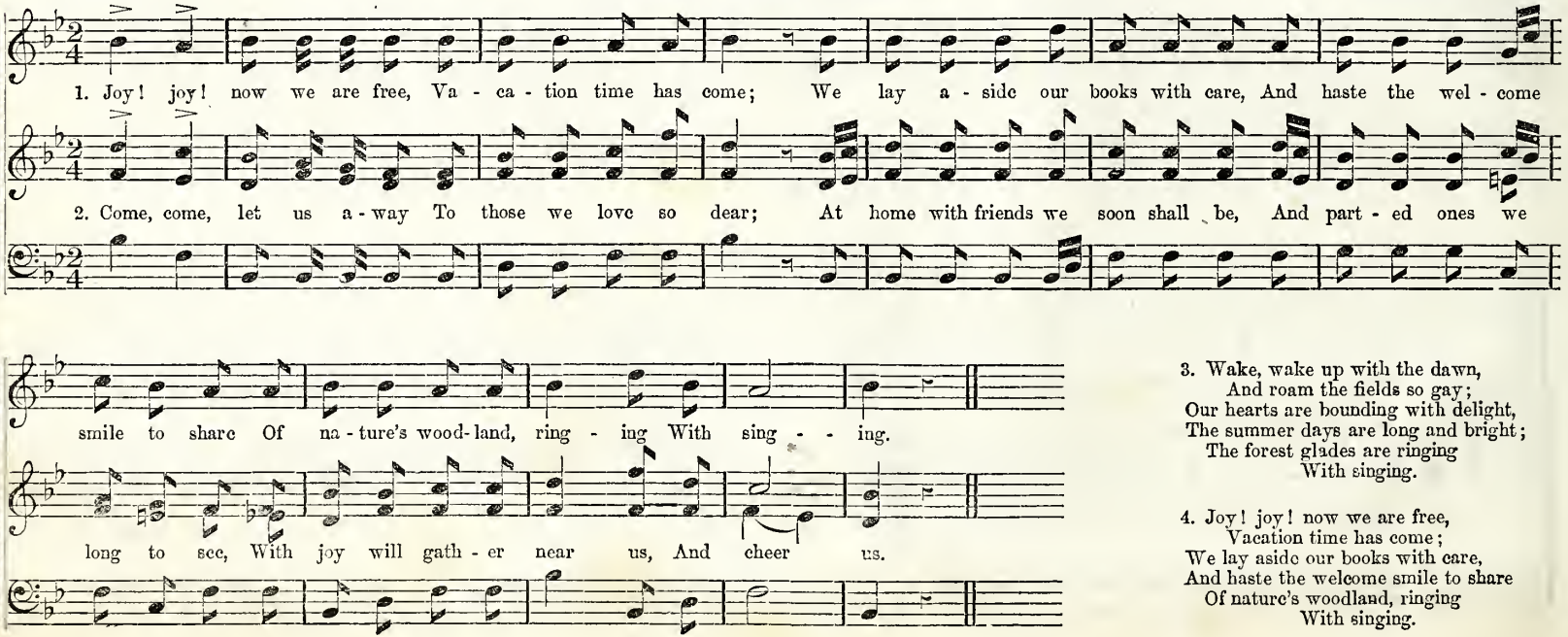




No. 57.

VACATION SONG.

From the German.



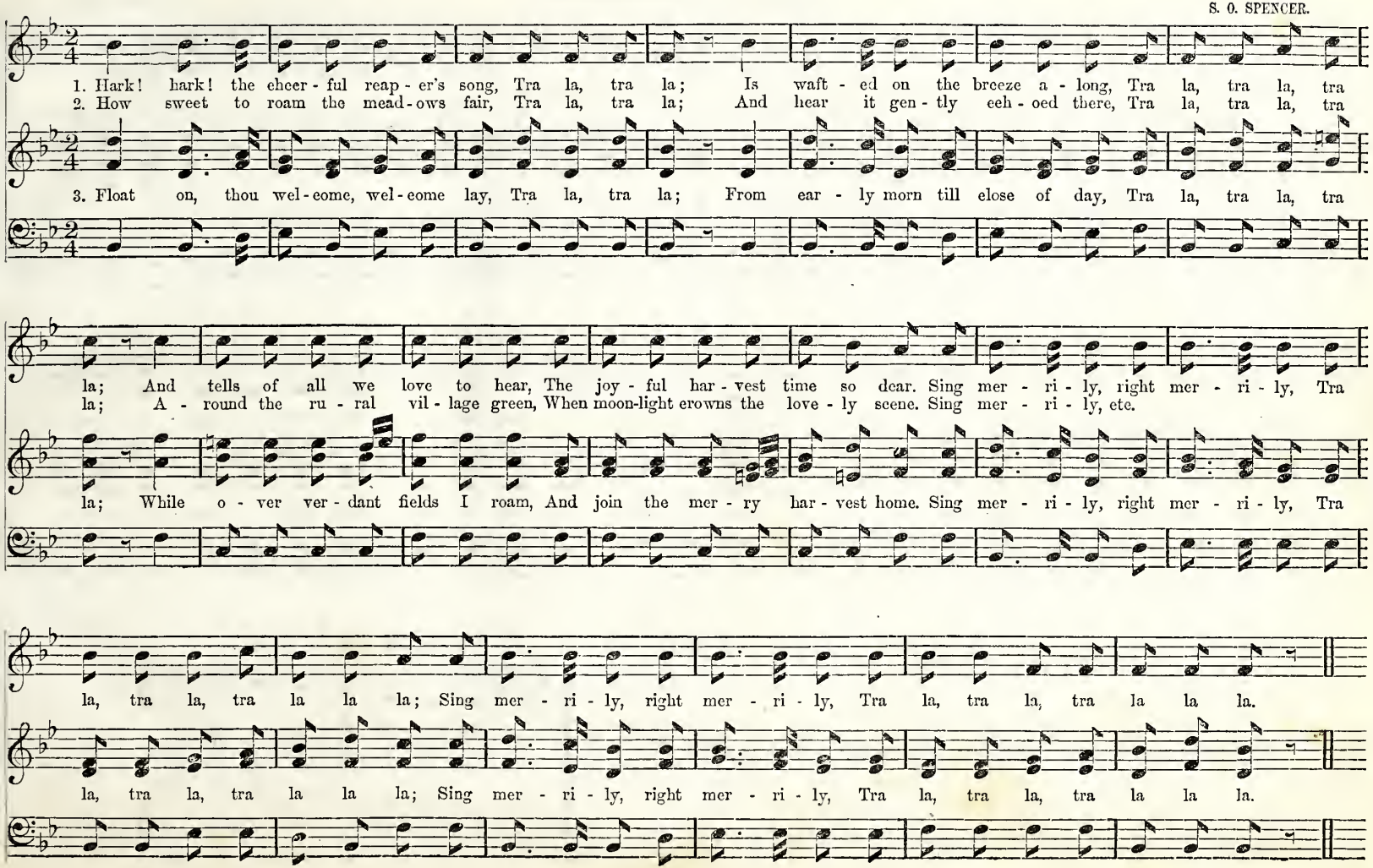
3. Wake, wake up with the dawn,
And roam the fields so gay;
Our hearts are bounding with delight,
The summer days are long and bright;
The forest glades are ringing
With singing.

4. Joy! joy! now we are free,
Vacation time has come;
We lay aside our books with care,
And haste the welcome smile to share
Of nature's woodland, ringing
With singing.

No. 58.

THE REAPER'S SONG.

S. O. SPENCER.



No. 59.

RETURN TO SCHOOL.

Old College Melody.

ALL. *1st time, f; 2d time, p.*

1. To school and its pleas-ures a-gain we re-turn, Sing with a mer-ry cheer!
GIRLS. A-gain we as-sem-ble, our les-sons to learn, Sing with a mer-ry cheer! Hap-py va-ca-tion, how quick-ly it passed!

ff

2. How pleas-ant the sum-mer, and full of de-light, Sing with a mer-ry cheer!
BOYS. The au-tumn is com-ing, so tran-quil and bright, Sing with a mer-ry cheer! Faith-ful in-struct-ors, a greet-ing for you!

Hol-i-day ram-bles are o-ver at last; Wel-come to all! Wel-come to all! Sing with a mer-ry cheer!

Let us in ear-nest our la-bors pur-sue; Wel-come to all! Wel-come to all! Sing with a mer-ry cheer!

CHAPTER XXI.

TRANSPOSITION — THREE FLATS.

TEACHER. We will now transpose the scale again, following our rule. What pitch is 4 in the key of B-flat?—ANSWER. E-flat.

Very well; then we will take the pitch E-flat for 1 in this transposition. But if we do, we shall sing flat-7 of the old key; what pitch is 7 in the key of B-flat?—A.

Then instead of A we will sing what?—A-flat.

How many flats, then, will we have as the signature to the key of E-flat?—Three.

What are they?—B-flat, E-flat, and A-flat.

SCALE IN KEY OF E-FLAT.

Do	Re	Mi	Fa	Sol	La	Si	Do.
1	2	3	4	5	6	7	8.
e♭	f	g	a♭	b♭	c	d	e♭.

e♭ f g a♭ b♭ c d e♭.

No. 60.

FAREWELL TO WINTER.

Joyfully. *f* *Repeat ff*

1. O - pen wide the doors, sing a - loud for joy, Be live - ly, boys, be live - ly, boys, be live - ly; Old crab - bed Win - ter
2. O - pen wide the doors, sing a - loud for joy, Be live - ly, boys, be live - ly, boys, be live - ly; He scents the spring on
3. O - pen wide the doors, sing a - loud for joy, Be live - ly, boys, be live - ly, boys, be live - ly; For Spring is here, al -
4. O - pen wide the doors, sing a - loud for joy, Be live - ly, boys, be live - ly, boys, be live - ly; The spring- birds raise a

must de - part, He packs his rub - bish, loth to start, And loi - ters round from room to room, With coughs, and sighs, and
ev - ery gale, And turns, with ter - ror, weak and pale; The poor old man is filled with fear, He knows his mor - tal

rea - dy here— I hear her voice, so sweet and clear; And, gen - tly tap - ping, see her stand, With clus - tered flower- buds
joy - ful strain, And hear the rea - dy, sweet re - frain, An ech - o from each answering breast, Come in, come in, thou

looks of gloom. Be live - ly, boys, be live - ly, boys, be live - ly, boys, be live - ly, be live - ly.
foe is near. Be live - ly, boys, be live - ly, boys, be live - ly, boys, be live - ly, be live - ly.

in her hand. Be live - ly, boys, be live - ly, boys, be live - ly, boys, be live - ly, be live - ly.
wel - come guest. Be live - ly, boys, be live - ly, boys, be live - ly, boys, be live - ly, be live - ly.

No. 61.

SING ALWAYS.

Words by FANNY CROSBY. WM. F. SHERWIN.

1. Sing with a tune - ful spir - it, Sing with a cheer - ful lay, Praise to thy great Cre - at - or, While on the pil - grim way.
2. Sing when the heart is troub - led, Sing when the hours are long, Sing when the storm-cloud gath - ers: Sweet is the voice of song.
3. Sing in the vale of shad - ows, Sing in the hour of death, And when the eyes are clos - ing, Sing with the lat - est breath.

Sing when the birds are wak - ing, Sing with the morn - ing light, Sing in the noon - tide's gold - en beam, Sing in the hush of night.
Sing when the sky is dark - est, Sing when the thun - ders roll; Sing of a land where rest re - mains, Rest for the wea - ry soul.

Sing till the heart's deep long - ings Cease on the oth - er shore; Then with the count - less num - bers there, Sing on for - ev - er more.

CHAPTER XXII.

TRANSPOSITION — FOUR FLATS.

TEACHER. Once more we will transpose the scale a fourth. What pitch is 4 in the key of E-flat?—ANSWER. A-flat.

Our next key, then, is A-flat. Changing 7 of the old scale for flat-7, we will have what?—D-flat.

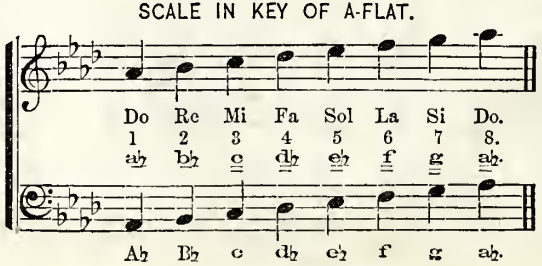
How many flats, then, have we as the signature to A-flat?—Four.

What are they?—B-flat, E-flat, A-flat, and D-flat.

In what key is the tune on the opposite page written?

How do you know?

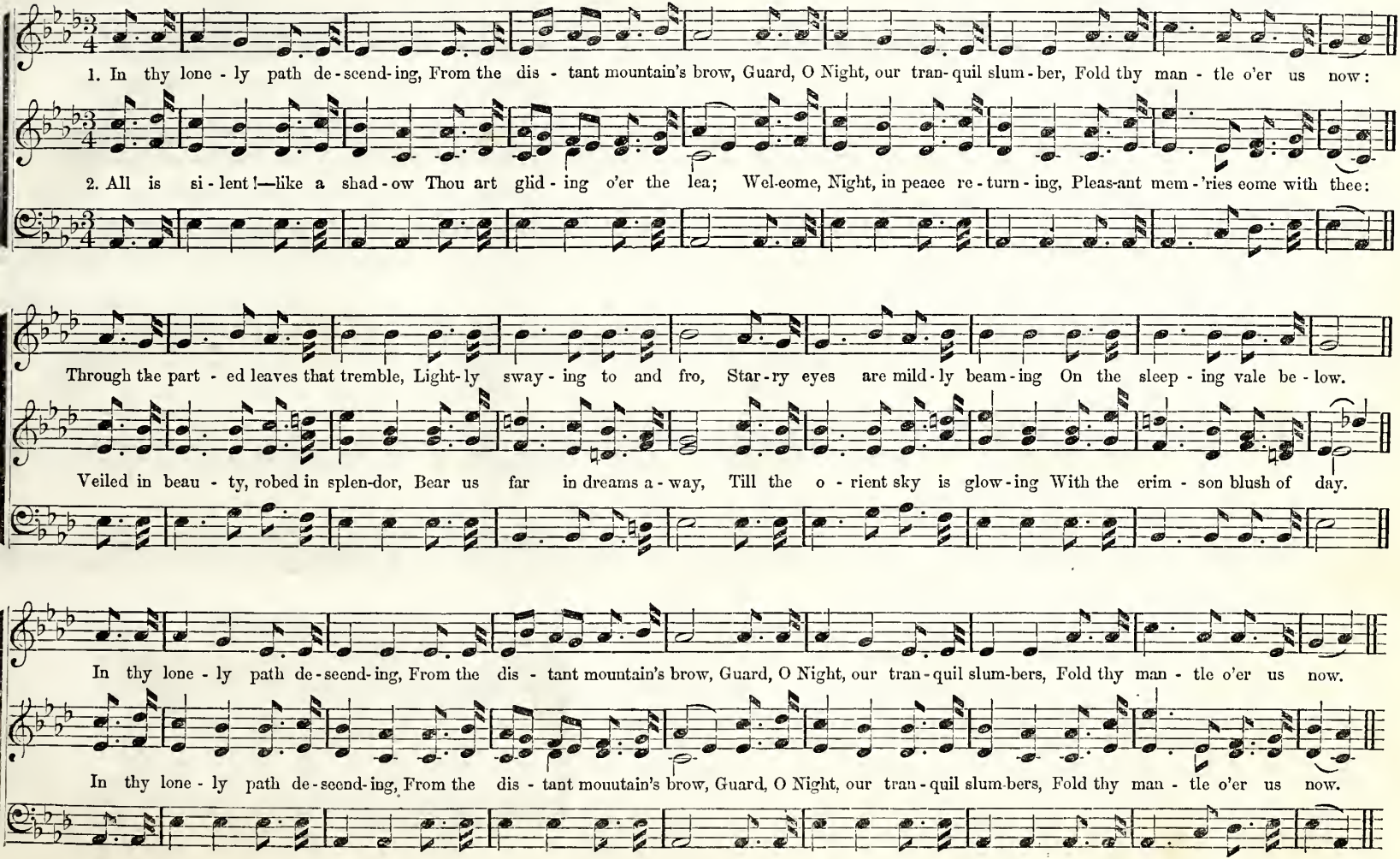
SCALE IN KEY OF A-FLAT.



No. 62.

NIGHT SONG.

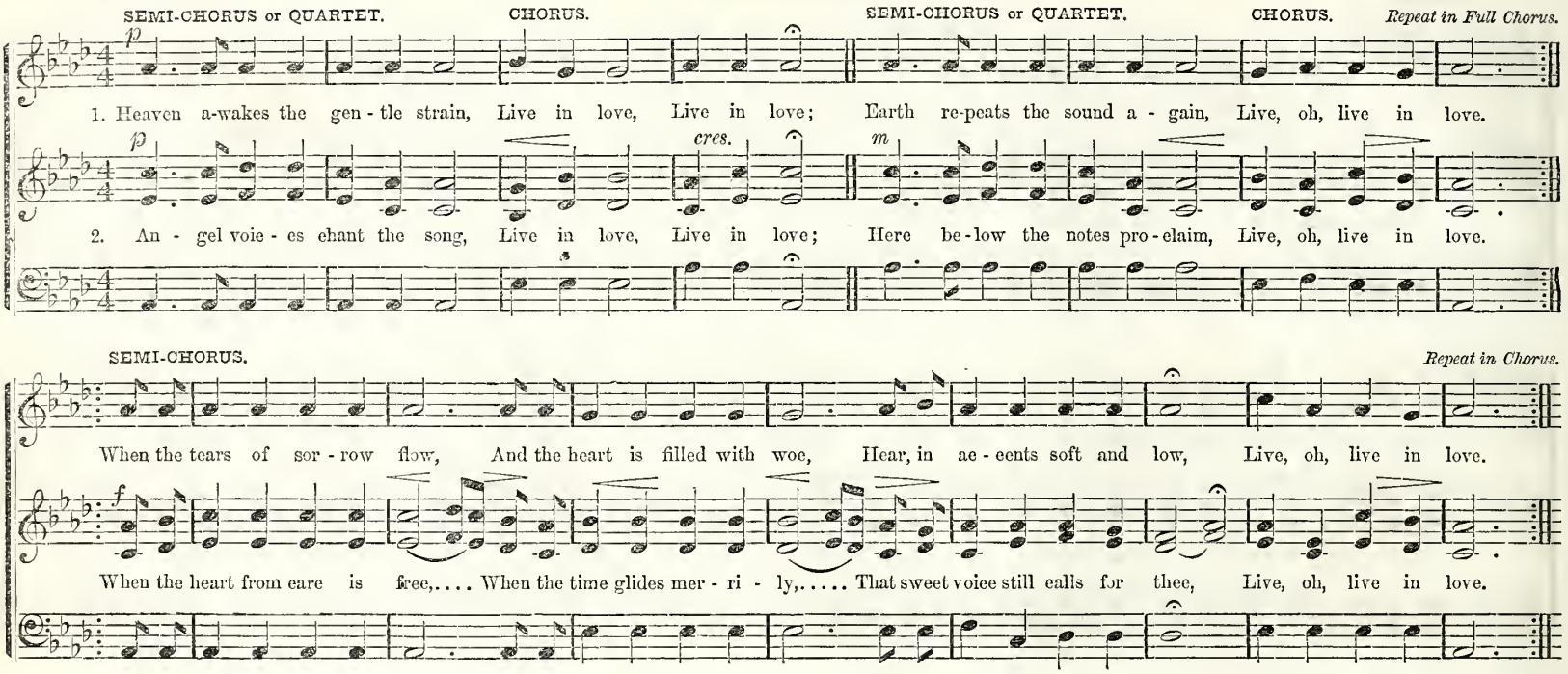
Arranged from HUMMEL.
From "Song Cabinet," by permission.



No. 63.

LIVE IN LOVE.

WM. B. BRADBURY.

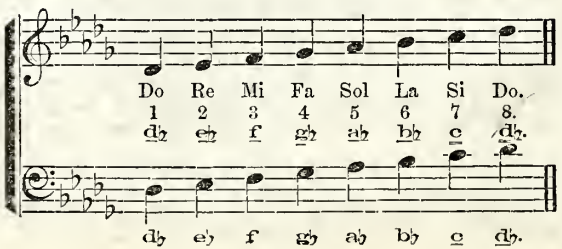


CHAPTER XXIII.

TRANSPOSITION — FIVE FLATS.

TEACHER. Following our rule for transposition, we will move the scale a fourth from A-flat. What pitch is 4 in the key of A-flat?—ANSWER. D-flat.
Then we will take the pitch D-flat for 1.
But what pitch is 7 in the key of A-flat?—G.
Then in the place of G we will sing what pitch?—G-flat.
What is the rule?—"Flat-7," etc.
What will be the signature to the key of D-flat?—Five flats.
What are they?—B-flat, E-flat, A-flat, D-flat, and G-flat.

SCALE IN KEY OF D-FLAT.



No. 64.

HURRAH FOR SPARKLING WATER!

HUBERT P. MAIN.

Lively.

1. Hur - rah for spark - ling wa - ter! The cool, the pure, and free; The sil - ver plash - ing wa - ter, That mur - murs o'er the lea.
2. Hur - rah for spark - ling wa - ter! We love the pearl - y rill, That glides a - long the val - ley, Be - side the woodland hill.
3. As stream with stream u - nit - ing, In beau - ty wend their way To seek the might - y o - cean, And min - gle with its spray,

It gives us health and vig - or, It makes us bold and strong. Un - furl the Temp'rance ban - ner, And this shall be our song:—
The mer - ry, laugh - ing wa - ter, We hail it with de - light; It fills our hearts with glad - ness, And makes our dwell-ing bright.

So may our grow - ing num - bers, Our strength and un - ion prove, Till all shall reach the hav - en Of joy, and peace, and love.

CHORUS.

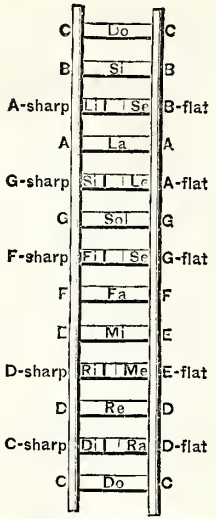
Hur - rah! hur - rah! hur - rah! Hur - rah for spark - ling wa - ter! Hur - rah! hur - rah for wa - ter! The cool, the pure and free.

Hur - rah!.... hur - rah!..... Hur - rah for spark - ling wa - ter! Hur - rah! hur - rah for wa - ter! The cool, the pure and free.

ritard.

CHAPTER XXIV.

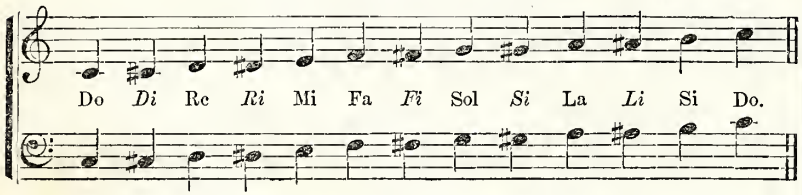
Chromatic Scale.



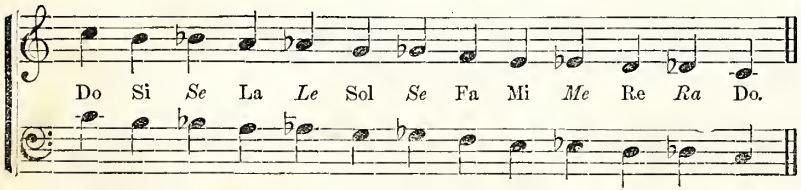
The teacher may, with the aid of an instrument, teach the class to sing the Chromatic Scale. He can best do this by taking a part at a time. Thus, teacher says, "Listen." *Teacher plays and sings* Do *Di* Re.* *Class sings it after him. Then teacher sings* Re *Ri* Mi. *Class sings it. Then the teacher,* Do *Di* Re *Ri* Mi. *Class sings it after him. In this way the teacher may, in a short time, teach the class to sing the Chromatic scale, ascending and descending.*

Teacher. The class will have observed that the intermediate tone which comes between any two tones forming an interval of a step, is named, is going up the scale, from the last tone below, and in descending the scale, from the last tone above. Thus, the tone half-step above C is called C-sharp, and the same tone in descending the scale is called D-flat. The scale represented with all the intermediate tones is called the Chromatic Scale.

CHROMATIC SCALE, ASCENDING.



CHROMATIC SCALE, DESCENDING.



The teacher should continue to practise the exercise songs in the different keys; always requiring the class to beat the time; and the lessons should be constantly reviewed by questions, such as:

In what key is Exercise song No. —?
How do you know?
What kind of time is represented?
What number of the scale is the first tone in the treble?
What is the pitch?
What number of the scale is the first tone in the base? etc

* The syllables of the Chromatic scale are pronounced Doe *Dee* Ray *Ree* Mee Fah *Fee* Sole *See* Lah *Lee* See Doe; Doe See *Say* Lah *Lay* Sole *Say* Fah Mee *May* Ray *Ruh* Doe.

CHAPTER XXV.

The Minor Scale.

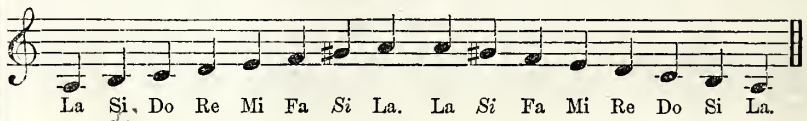
Teacher. In all of our practice thus far we have used only the Major Scale. From the Major Scale, however, may be formed another, called its Relative Minor Scale.

Teacher and class sings the Major Scale in the key of C.

Now let the teacher commence at 1 *and sing down to* 6 *below* (Do Si La), *and stop.*

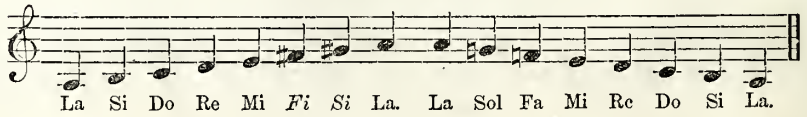
What number of the scale did I sing last?—6 below.
What is the pitch of 6 below in the key of C?—A.
Commencing with this tone (6 below), a new scale may be formed which is called the Relative Minor to the scale which we have just sung.

HARMONIC MINOR SCALE.



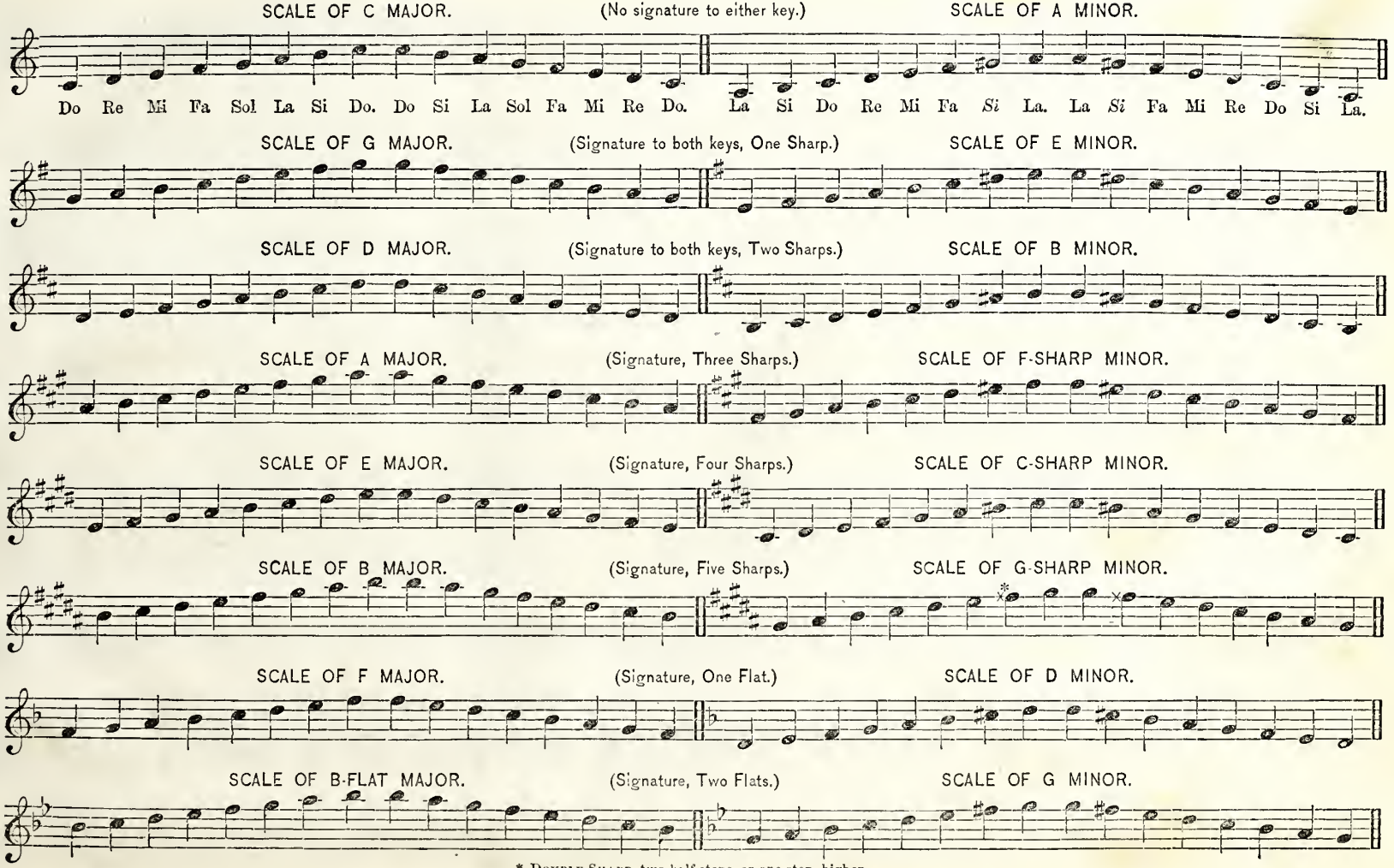
After carefully practising the Minor Scale, the teacher may call the attention of the class to another form of the Minor Scale, which is sometimes used, and which is called the Melodic Minor.

MELODIC MINOR SCALE.



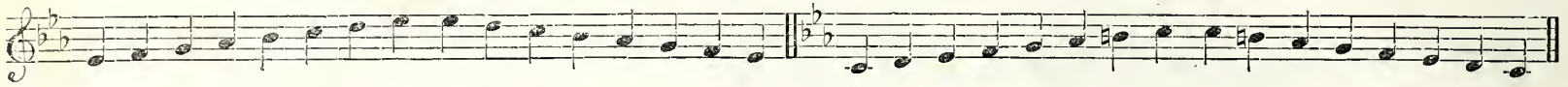
As the Harmonic form of the Minor Scale is the one most frequently used, we have only introduced exercises in that scale. It will be well for the teacher to practise with the class the Minor Scale in all of the different keys.

MAJOR SCALES, WITH THEIR RELATIVE MINORS.

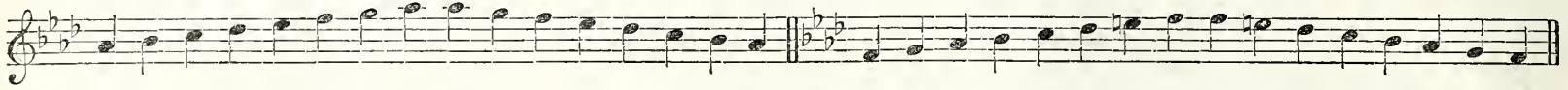


* Double-Sharp, two half-steps, or one step, higher.

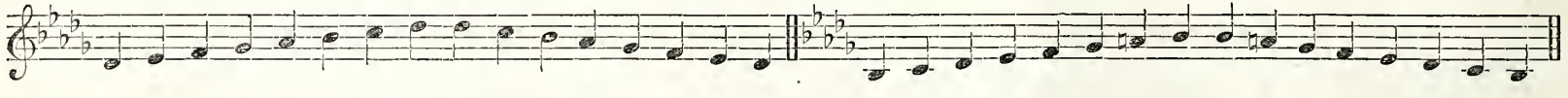
SCALE OF E-FLAT MAJOR. (Signature, Three Flats.) SCALE OF C MINOR.



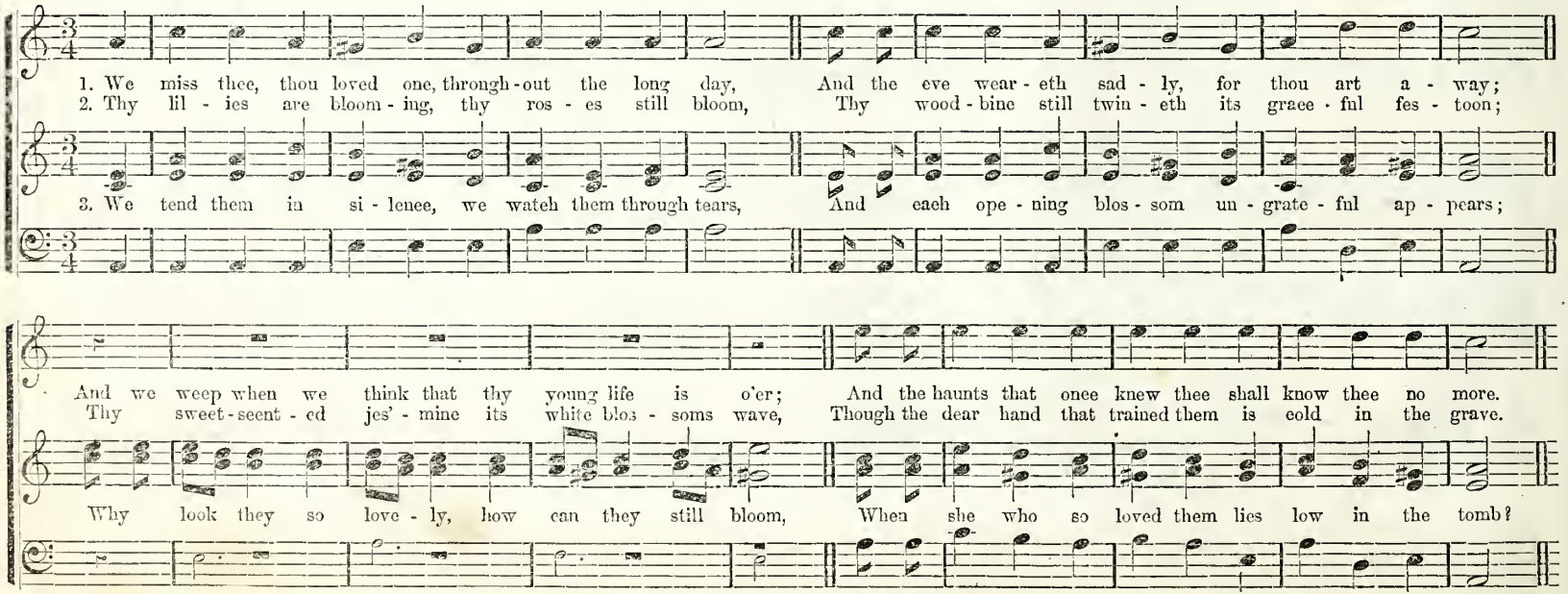
SCALE OF A-FLAT MAJOR. (Signature, Four Flats.) SCALE OF F MINOR.



SCALE OF D-FLAT MAJOR. (Signature, Five Flats.) SCALE OF B-FLAT MINOR.



No. 65. **WE MISS THEE, THOU LOVED ONE.**—EXERCISE IN A MINOR. I. B. WOODBURY.

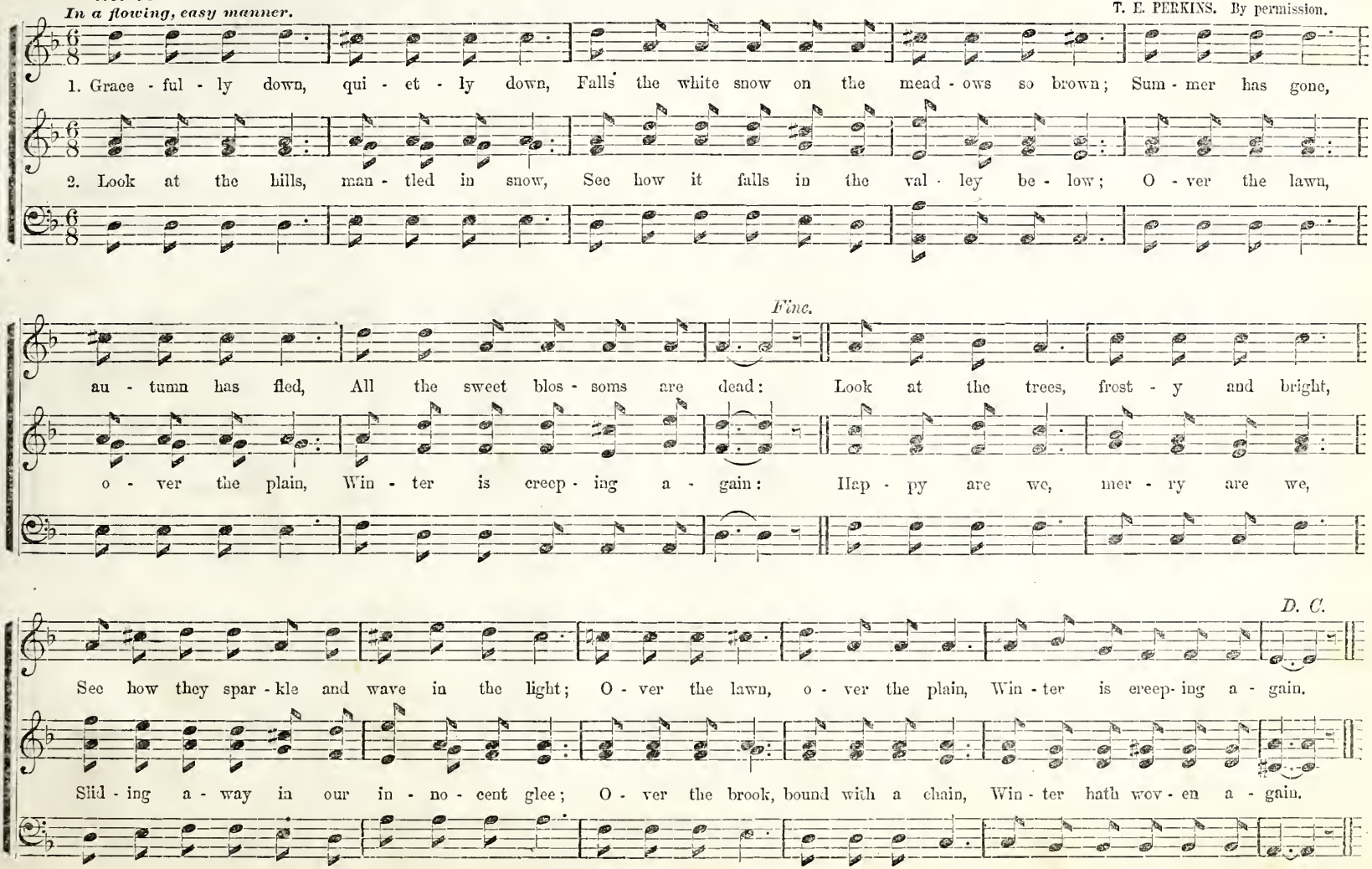


No. 66.

THE FALLING SNOW.

In a flowing, easy manner.

T. E. PERKINS. By permission.



A—an Italian preposition, meaning to, in, by, at, &c.
Accelerando—accelerating the time, gradually faster and faster.
Adagio, or *Adasio*—slow.
Adagio Assai, or *Molto*—very slow.
Ad Libitum—at pleasure.
Affettuoso—tender and affecting.
Agitato—with agitation.
Alla Capella—in Church style.
Allegro—quick. *Allegro Assai*—very quick.
Allegretto—less quick than Allegro.
Alzygro ma non Troppo—quick, but not too quick.
Amabile—in a gentle and tender style.
Amateur—a lover but not a professor of music.
Amoroso, or *Con Amore*—affectionately, tenderly.
Andante—gentle, distinct, and rather slow, yet connected.
Andantino—somewhat quicker than Andante.
Animato, or *Con Anima*—with fervent, animated expression.
Animo, or *Con Animo*—with spirit, courage, and boldness.
Antiphone—music sung in alternate parts.
Ardito—with ardor and spirit.
Arioso—in a light, airy, singing manner.
A Tempo—in time.
A Tempo Giusto—in strict and exact time.
Ben Marcato—in a pointed and well-marked manner.
Bis—twice.
Brillante—brilliant, gay, shining, sparkling.
Cadence—closing strain; also a fanciful, extemporaneous embellishment at the close of a song.
Cadenza—same as the second use of Cadence. See Cadence.
Calando—softer and slower.
Cantabile—graceful, singing style; a pleasing, flowing melody.
Canto—the treble part in a chorus.
Choir—a company or band of singers; also that part of a church appropriated to the singers.
Chorist, or *Chorister*—a member of a choir of singers.
Col, or *Con*—with. *Col Arco*—with the bow.
Comodo, or *Commodo*—in an easy and unrestrained manner.
Con Affetto—with expression.
Con Docessa—with delicacy.
Con Dolore, or *Con Duolo*—with mournful expression.
Conductor—one who superintends a musical performance; same as Music Director.
Con Energico—with energy.
Con Espressione—with expression.
Con Fuoco—with ardor, fire.
Con Grazia—with grace and elegance.
Con Impeto—with force, energy.
Con Justo—with chaste expression.
Con Moto—with emotion.
Con Spirito—with spirit, animation.
Coro—Chorus.
Da—for, from, of. *Da Capo*—from the beginning.
Decani—the priests, in contradistinction to the lay or ordinary choristers.
Declamando—in the style of declamation.
Decrescendo—diminishing, decreasing.
Devozione—devotional.
Dilettante—a lover of the arts in general, or a lover of music.
Di Molto—much or very.
Divoto—devotedly, devoutly.
Dolce—soft, sweet, tender, delicate.
Dolcemente, *Dotcessa*, or *Dolcissimo*. See Dolce.
Dolente, or *Doloroso*—mournful.
Doloroso—in a plaintive, mournful style.
E—and. *Elegante*—elegance.
Energico, or *Con Energia*—with energy.
Espressivo—expressive.
Fine, *Fin*, or *Finale*—the end.
Forzando, *Forz.*, or *Fz.*—sudden increase of power <.
Fugue, or *Fuga*—a composition which repeats or sustains, in its several parts throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato—in the fugue style. *Fughetto*—a short fugue.
Giusto—in just and steady time.
Graziozo—smoothly, gracefully.
Grave—slow and solemn movement.
Impressario—manager of Concerts or Operas.
Lacrimando, or *Lacrimoso*—mournful, pathetic.
Lamentevole, *Lamentando*, *Lamentibile*—mournfully.
Larghetto—slow, but not so slow as Largo.
Larghissimo—extremely slow.
Largo—slow.
Legato—close, gliding, connected style.
Lentando—gradually slower and softer.
Lento, or *Lentamente*—slow.
Ma—but. *Maestoso*—majestic, majestically.
Maestro Di Capella—chapel master, or conductor of church music.
Marcato—strong and marked style.
Messa Di Voce—moderate swell.
Moderato, or *Moderatamente*—moderately, in moderate time.
Molto—much or very.
Molto Voce—with a full voice.
Morendo—gradually dying away.
Mordente—a beat, a transient shake.
Mosso—emotion.
Moto—motion. *Andante Con Moto*—quicker than Andante.
Non, *Non Troppo*—not too much.
Orchestra—a company or band of instrumental performers; also that part of a theatre occupied by the band.
Pastorale—applied to graceful movements in sextuple time.
Perdendo, *Perdendosi*—same as Lentando.
Piu—more. *Piu Mosso*—with more motion, faster.
Pizzicato—snapping the violin string with the fingers
Poco—a little. *Poco Adagio*—a little slow.
Poco a Poco—by degrees, gradually.
Portamento—the manner of sustaining and conducting the voice from one sound to another.
Precentor—conductor, leader of a congregation.
Presto—quick.
Prestissimo—very quick.
Rallentando, or *Allentando*, or *Slentando*—slower and softer by degrees.
Recitando—a speaking manner of performance.
Recitante—in the style of recitative.
Recitative—musical declamation.
Rinforzando, *Rinf.*, or *Rinforzo*—suddenly increasing in power.
Ritardando—slackening the time.
Semplice—chaste, simple.
Sempre—throughout, always; as, *Sempre Forte*—loud throughout.
Senza—without; as, *Senza Organa*—without the organ.
Sforzando, *Sforzato*—with strong force of emphasis, rapidly diminishing >.
Siciliana—a movement of light, graceful character.
Smorendo, *Smorzando*—dying away.
Soave, *Soavement*—sweet, sweetly. See Dolce.
Solfeggio—a vocal exercise.
Solo—for a single voice or instrument.
Sostenuto—sustained.
Sotto—under, below. *Sotto Voce*—with subdued voice.
Spirito, *Con Spirito*—with spirit and animation.
Staccato—short, detatched, distinct.
Subito—quick.
Tace, or *Tacet*—silent, or be silent.
Tardo—slow.
Tasto Solo—without chords.
Tempo—time. *Tempo a Piacere*—time at pleasure.
Tempo Giusto—in exact time.
Ten., *Tenuto*—hold on. See Sostenuto.
Tutti—the whole, full chorus.
Un—a; as, *Un Poco*—a little.
Va—go on; as, *Va Crescendo*—continue to increase.
Verse—same as Solo.
Vigoroso—bold, energetic.
Vivace—quick and cheerful.
Virtuoso—a proficient in art.
Voce Di Petto—the chest voice.
Voce Di Testa—the head voice.
Voce Sola—voice alone.
Volti Subito—turn over quickly

SPRING TIME.

Words by FANNY CROSBY. WM. F. SHERWIN.

1. Mer - ri - ly, oh mer - ri - ly the time glides by, In the balm - y Spring, When the young birds sing.

2. Cheer - i - ly, oh cheer - i - ly our foot - steps roam, By the mos - sy glade, In the cool - ing shade;

Wak - ing up the vi - o - let with mild blue eye, While the may - bells gai - ly ring. Na - ture, lav - ish

Mer - ry come the swal - lows to their green - wood home; When the day - beams gent - ly fade. Like the Spring in

of her treas - ure, Fills her cup with pur - est pleas-ure, While in sweet and var - ied meas - ure, Mu - sic floats a - long—Yes!—

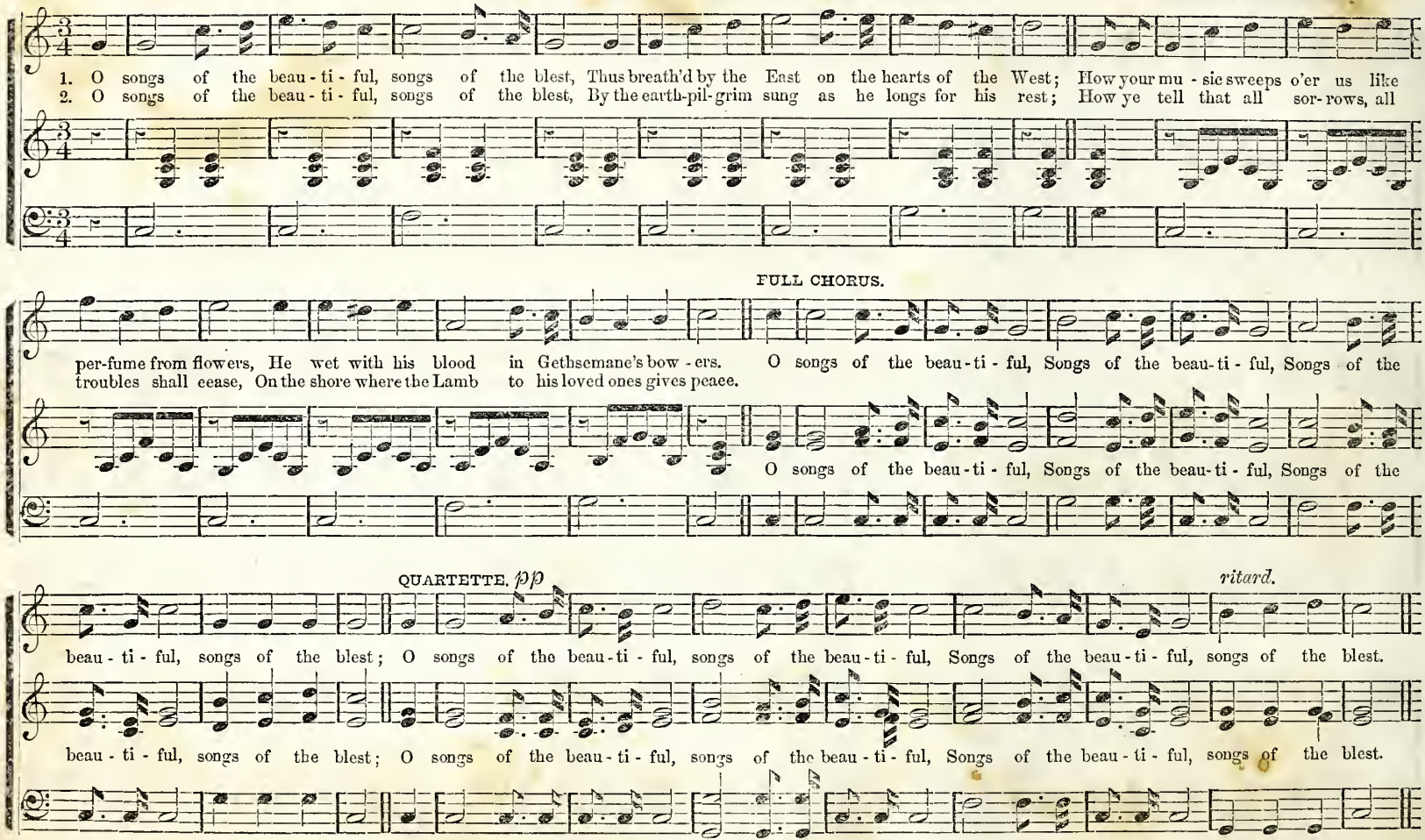
beau - ty gleam - ing, So with joy our youth is beam-ing, While our hearts, of pleas-ure dream - ing, Pass the hours a - way—Yes!—

FINE.

FINE.

D. C.

D. C.



3 O songs of the beautiful, songs of the blest,
Breathing hope to the spirit, and balm to the blest,
Still around us your Paradise—music shall roll,
Still whisper of Christ to each sin-laden soul!

4 O songs of the beautiful, songs of the blest,
We are but earth-pilgrims here, longing for rest;
Dear fathers, dear mothers, all households that long
For the smile of the Lord, and the glorified's song.

5 O songs of the beautiful, songs of the blest,
Thus breath'd by the East on the hearts of the West·
In your sweet music swelling from Calvary's sod,
We have mercy and Paradise promised by God!

THEO. F. SEWARD.

Vivace.

1. With the ro - sy light of morn - ing, Where the mer - ry birds a - wake, And the laughing wa-ters flow, We will haste with joy and glad-ness, Singing

marcato.

2. By the woodland streams we'll wan - der, Till the mer - ry bird has gone To its qui - et, leaf - y nest, And the gold - en sun-beams dy - ing, Gen-tly

Fine.

gay - ly as we go, as we go. We will car - ol to the breeze, Where the old for - est trees Wave their branches in the ray Of the

lin - ger in the west, in the west. When the fai - ries, trip - ping light, To the fields say good-night, With a foot-step glad and free We will

D. C.

bright king of day; And the mu - sic from the dell, Where the young lil - ies dwell, Shall be ech - oed far a - way, far a - way.

bound o'er the lea; In our cheer-ful homes so dear, We will sing sweet and clear, Till the wel - kin shall re - sound with our glee.

Allegretto.

OUR FAIRY QUEEN. Quartet or Chorus.

T. J. COOK.

TENOR. *mp*

Hark! the fair-y's foot is tripping, Light-ly o'er the meadows green, To the sound of wa-ters

SOPRANO. *mp* *p* *m*

ALTO.

Hark! the fair-y's foot is tripping, tripping, tripping, Light-ly o'er the meadows green, To the sound of wa-ters

BASE.

mp *m*

8va

dripping, *f*

Hark! it is our fair-y queen. Let no im-age of des-pair,....

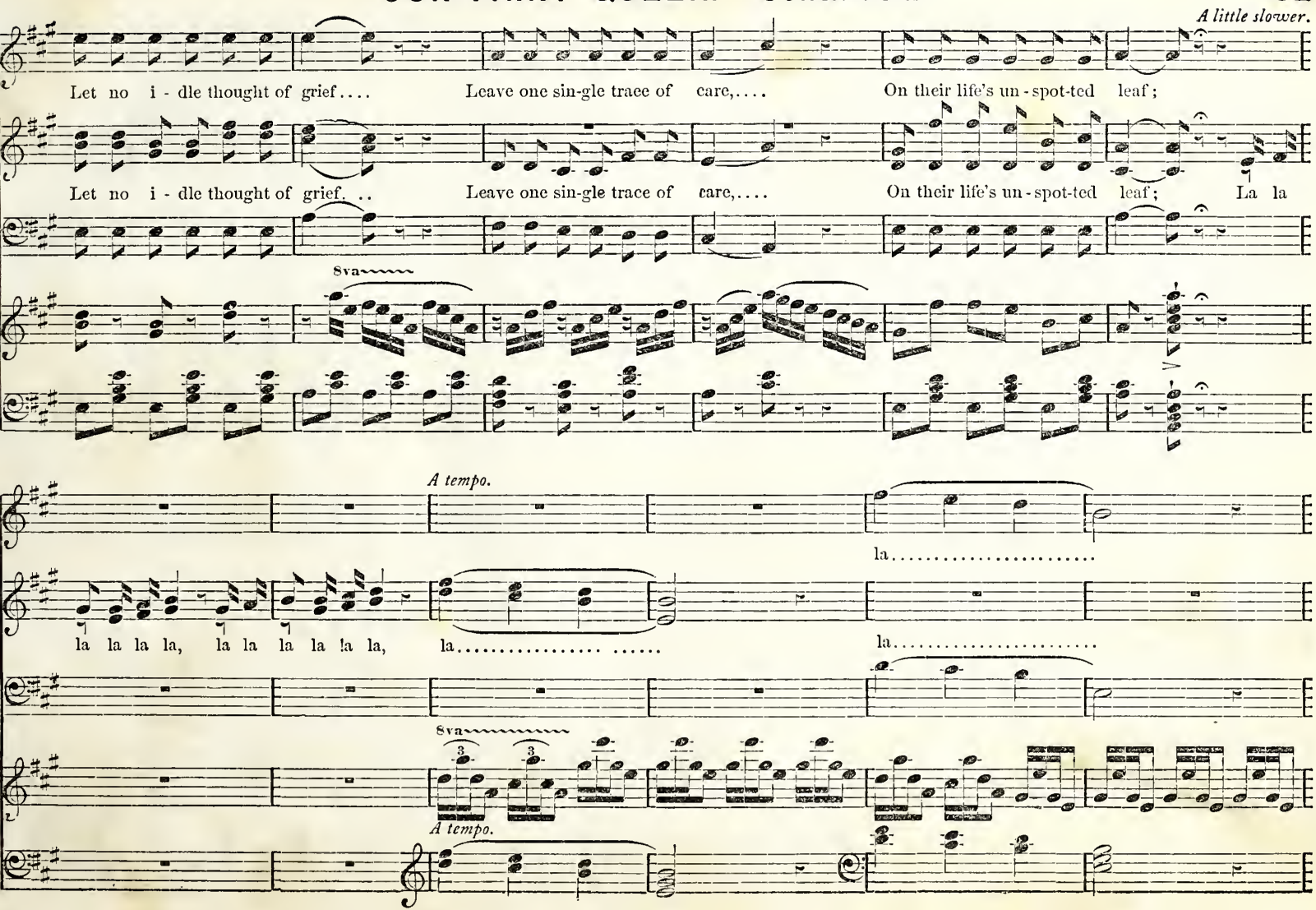
p *f*

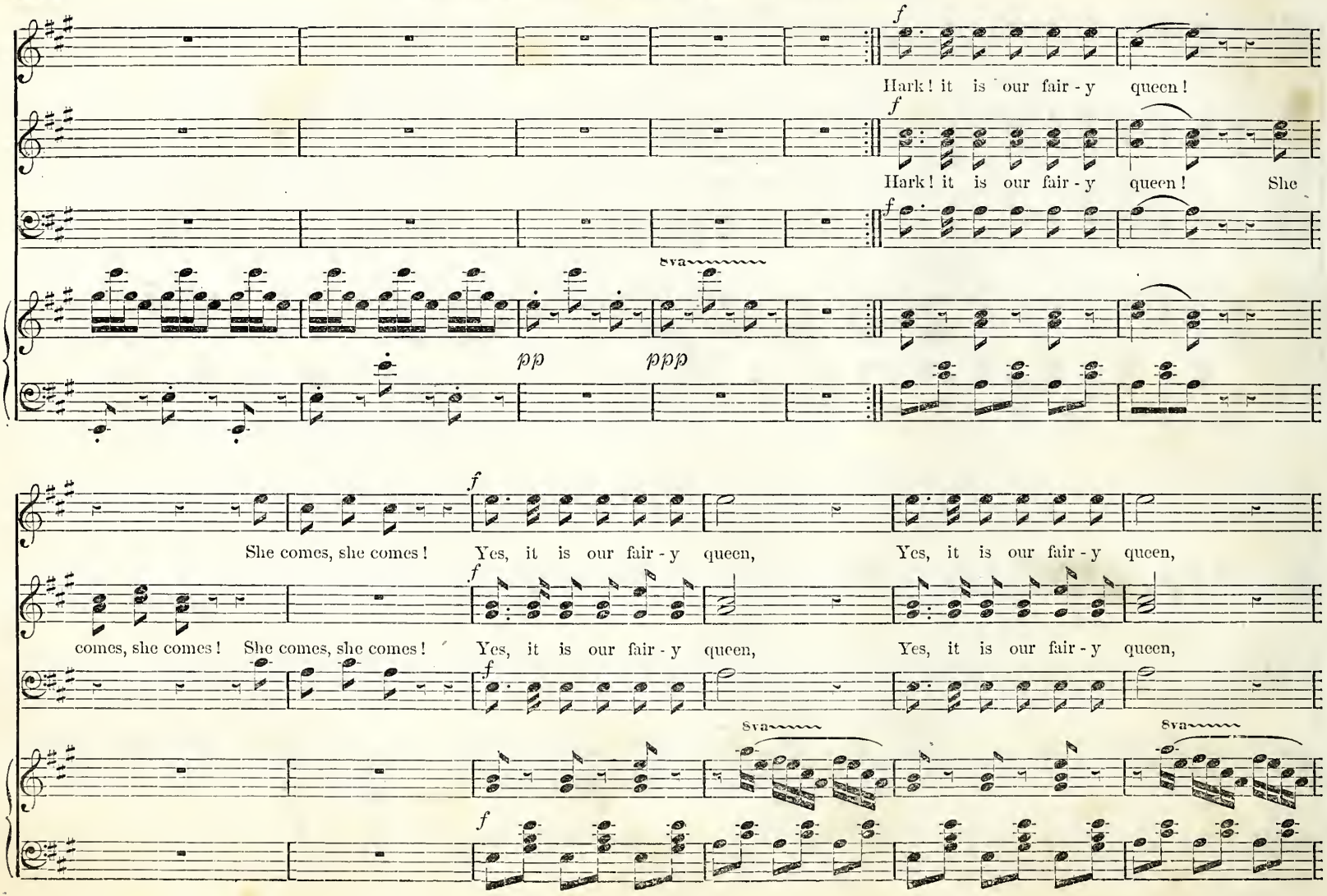
dripping, dripping, dripping, Hark! it is our fair-y queen. Let no im-age of des-pair,....

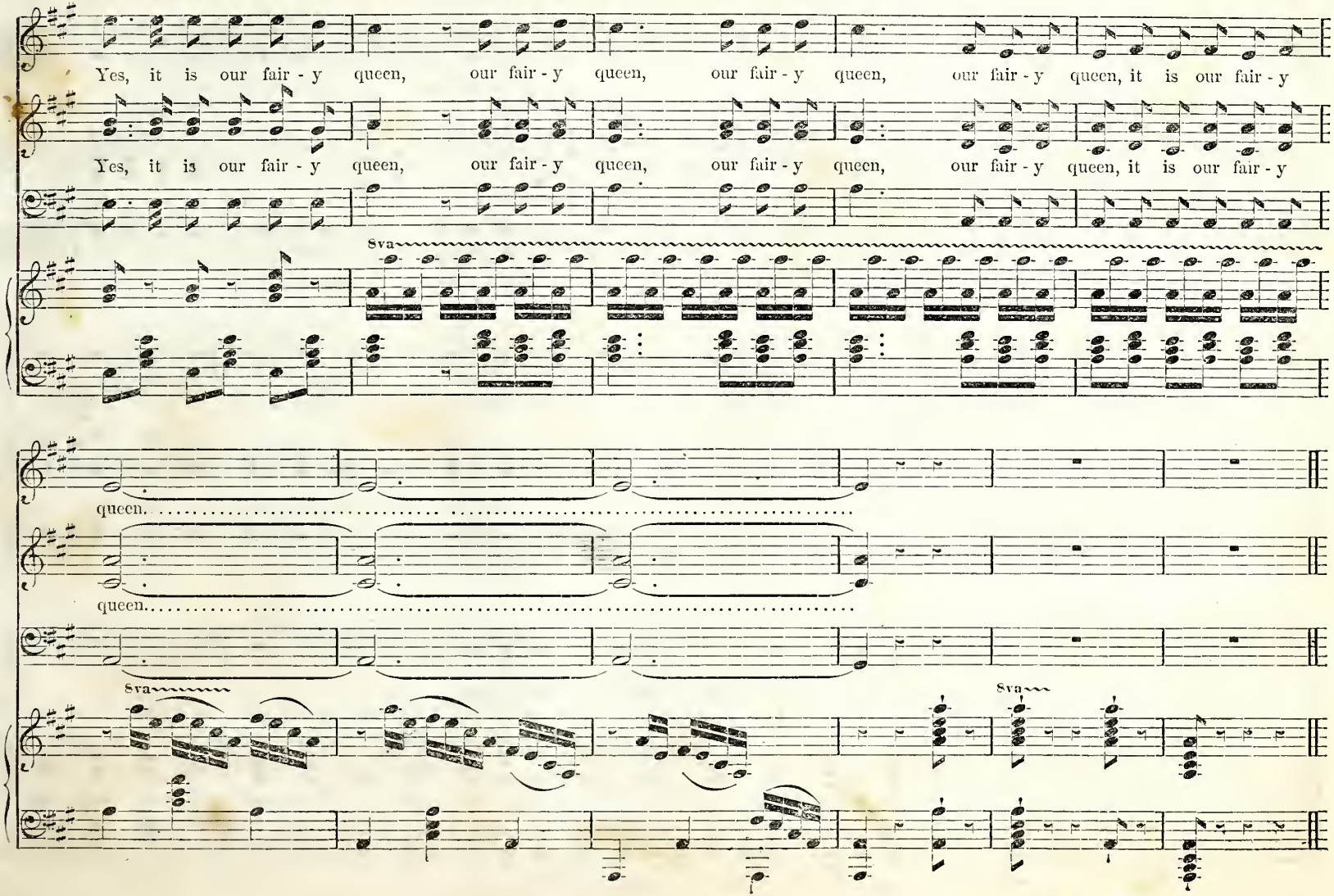
f

8va

f


A little slower.
Let no i - dle thought of grief.... Leave one sin-gle trace of care,.... On their life's un - spot-ted leaf;
Let no i - dle thought of grief.. Leave one sin-gle trace of care,.... On their life's un - spot-ted leaf; La la
8va
A tempo.
la.....
la la la la, la la la la la la, la..... la.....
8va
3
3
A tempo.

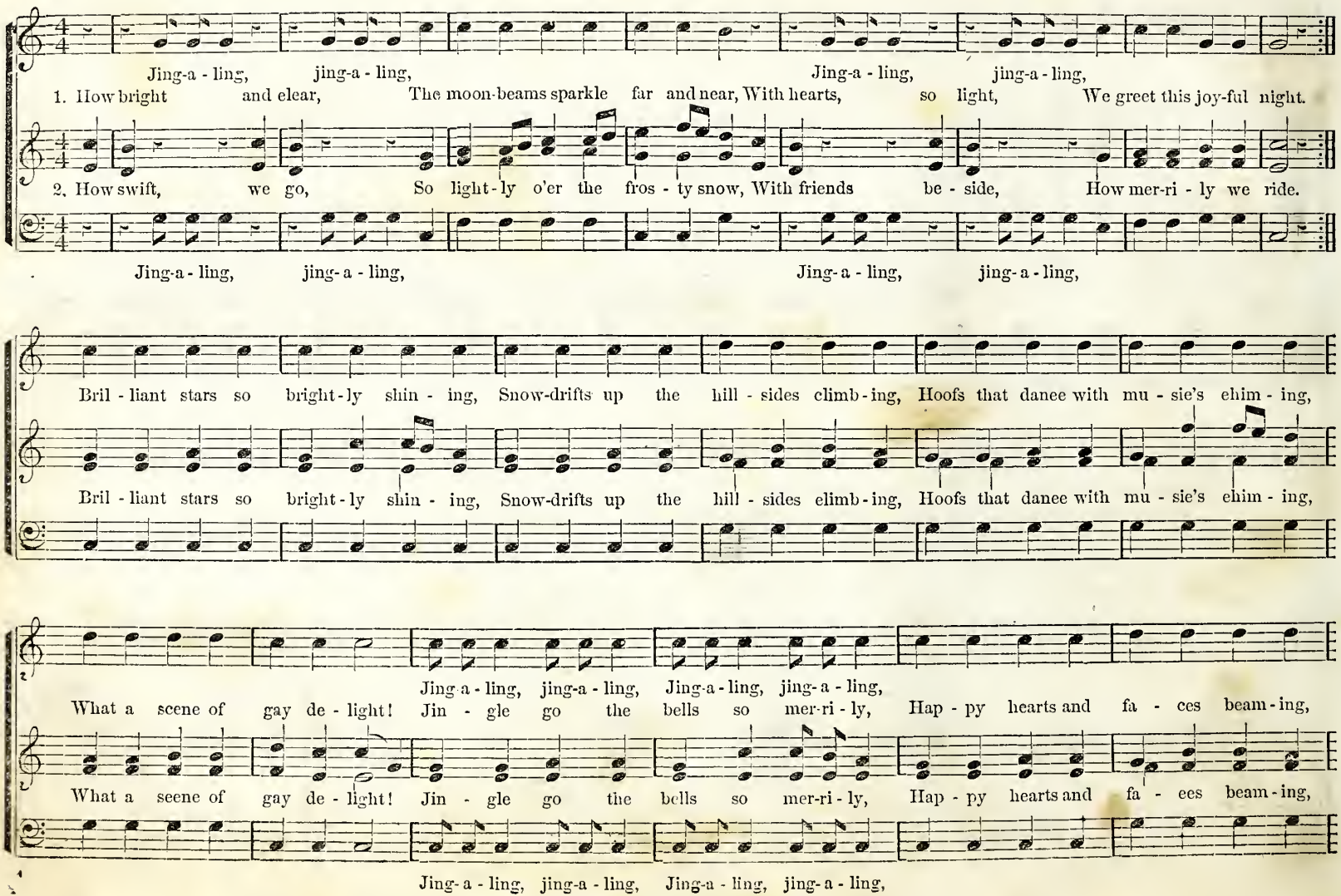

f
Hark! it is our fair-y queen!
f
Hark! it is our fair-y queen! She
f
8va
pp
ppp
She comes, she comes!
f
Yes, it is our fair-y queen,
Yes, it is our fair-y queen,
f
comes, she comes! She comes, she comes!
Yes, it is our fair-y queen,
Yes, it is our fair-y queen,
f
8va
8va
f

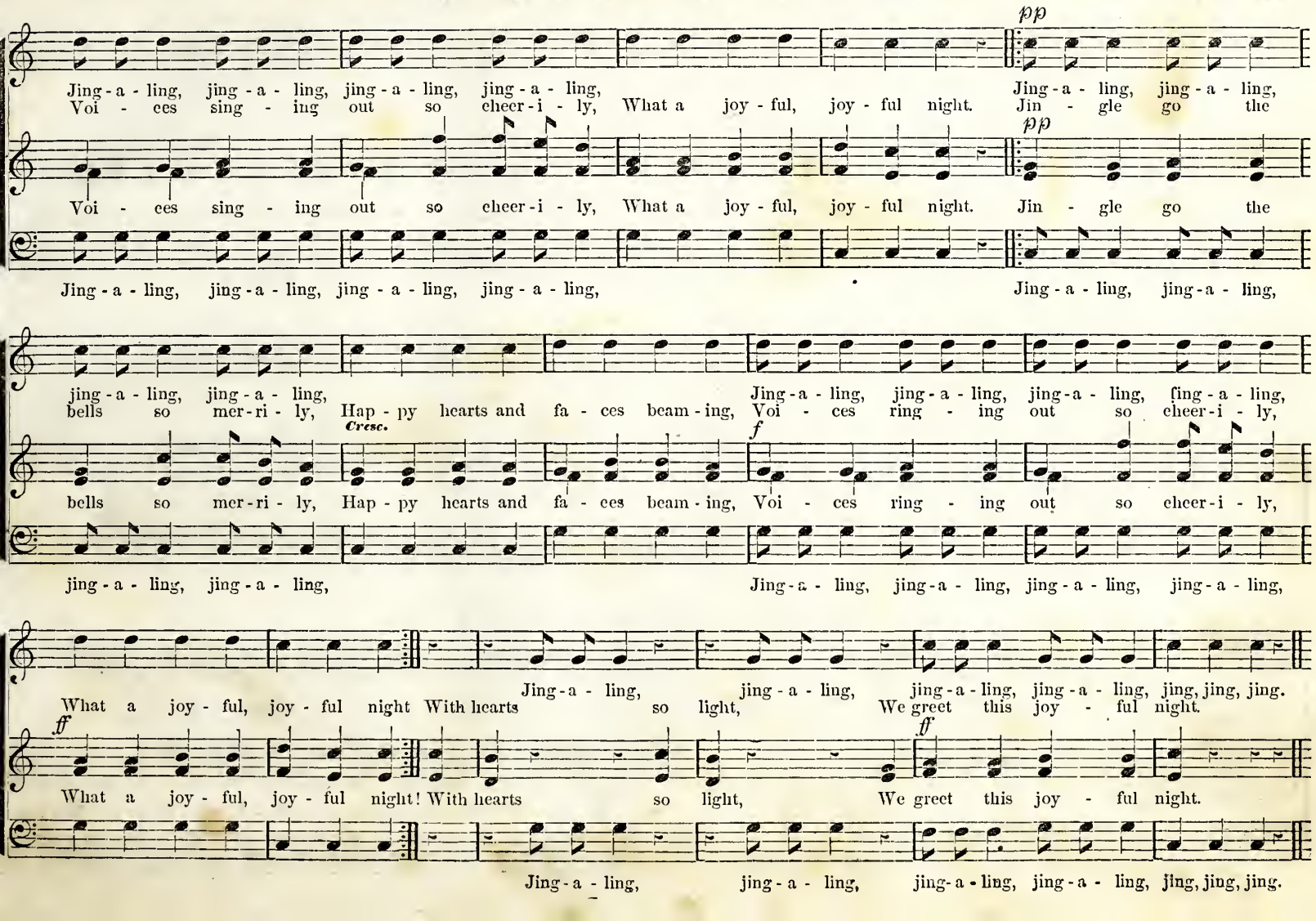

Yes, it is our fair - y queen, our fair - y queen, our fair - y queen, our fair - y queen, it is our fair - y
Yes, it is our fair - y queen, our fair - y queen, our fair - y queen, our fair - y queen, it is our fair - y
8va
queen.
queen.
8va
8va

THE SLEIGH RIDE.

From "Sunnyside Glee Book." By permission.

Lively.




pp
Jing-a-ling, jing-a-ling, jing-a-ling, jing-a-ling,
Voi-ces sing-ing out so cheer-i-ly, What a joy-ful, joy-ful night.
Jing-a-ling, jing-a-ling,
Jin-gle go the
Voi-ces sing-ing out so cheer-i-ly, What a joy-ful, joy-ful night.
Jin-gle go the
Jing-a-ling, jing-a-ling, jing-a-ling, jing-a-ling,
Jing-a-ling, jing-a-ling,
jing-a-ling, jing-a-ling,
bells so mer-ri-ly, Hap-py hearts and fa-ces beam-ing,
Jing-a-ling, jing-a-ling, jing-a-ling, jing-a-ling,
Voi-ces ring-ing out so cheer-i-ly,
Cresc.
f
bells so mer-ri-ly, Hap-py hearts and fa-ces beam-ing, Voi-ces ring-ing out so cheer-i-ly,
jing-a-ling, jing-a-ling,
Jing-a-ling, jing-a-ling, jing-a-ling, jing-a-ling,
Jing-a-ling, jing-a-ling, jing-a-ling, jing, jing, jing.
What a joy-ful, joy-ful night With hearts so light, We greet this joy-ful night.
ff
ff
What a joy-ful, joy-ful night! With hearts so light, We greet this joy-ful night.
Jing-a-ling, jing-a-ling, jing-a-ling, jing-a-ling, jing, jing, jing.

Words by FANNY CROSBY.

SOLDIERS' REQUIEM.

WM. F. SHERWIN.

Slow, Expressive.

1. { Let them rest, let them rest, where we tenderly bore them, The war drum is silent, the bat-tle is o'er, }
{ The long weary march of the sol-dier is end-ed, The call of the bugle will rouse them no more. } O sweetly they slumber where green drooping branches, Of

2. { Let them sleep, let them sleep, while our country deplores them, Her chieftains, her heroes, so true to her laws, }
{ Like those who bequeathed her the birthright of freedom, They fought for her glory and fell in her cause. } Say throbs there a bosom that will not remember, [With

Cres. *Ritard.*

ey-press and wil-low en - cir - cle their grave, Our tri-col-ored ban-ner floats proudly a - bove them, And the bold crest-ed ea-gle keeps watch o'er the brave.

Cres. *Ritard.*

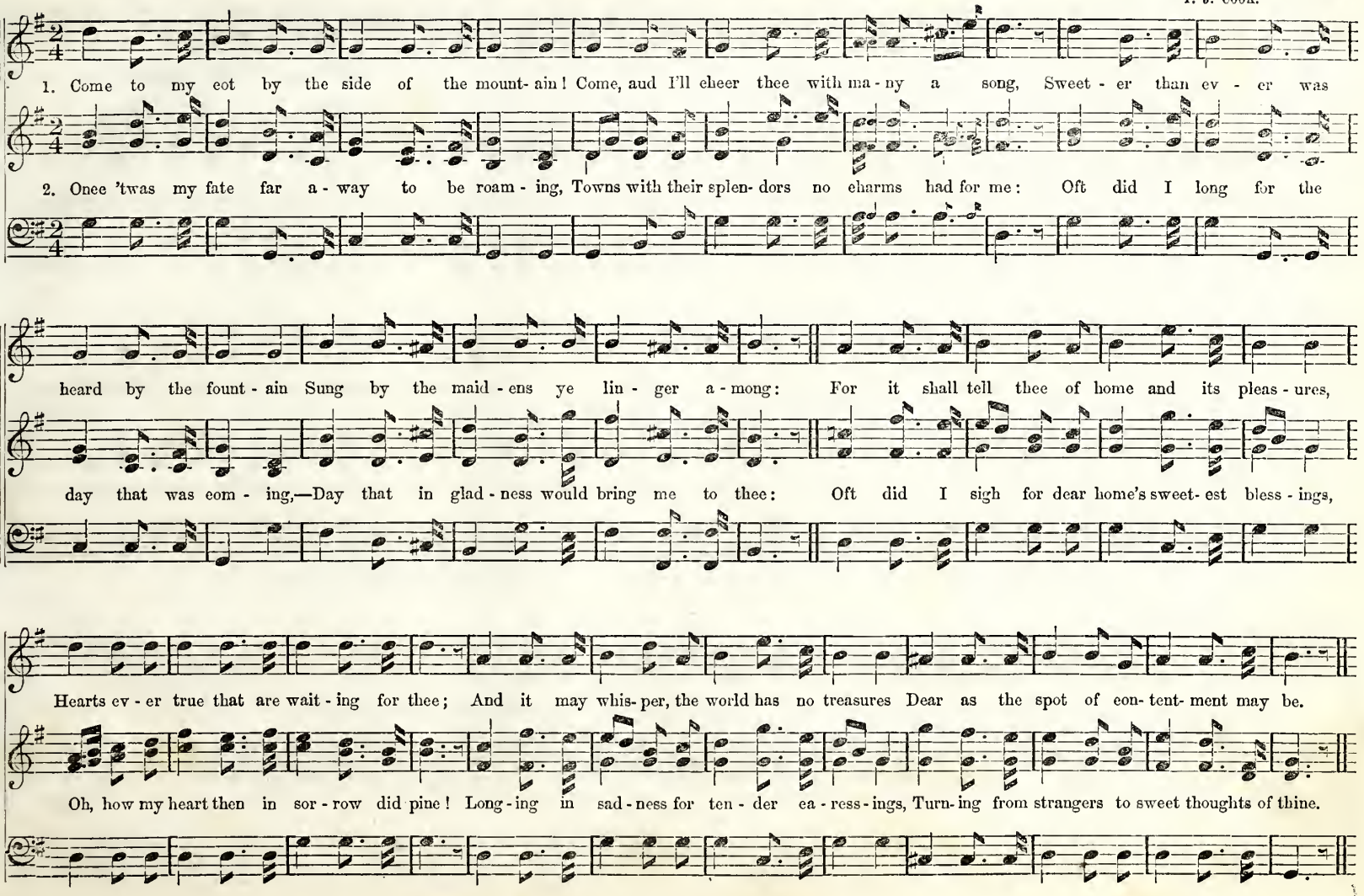
grateful e - motions those he - roes so brave, Green, green be the lau-rels of fame they have gather'd, They shall bloom on our pathway and brighten their grave.

MORNING IN THE COUNTRY.

1. The sun up-springs, And splendor flings On vale, and hill, and mere; Oh morning air! Oh, world so fair! Oh, gold-en sun-light clear!
2. On na-ture's face, Each path we trace, Must ev - er glo - rious be; By wood or wave, In o - cean cave, On mead, or mountain free!
3. Oh, na-ture! thro' Thy pathways true, Thus led by friendship's hand, So wan-der we, Close bound to thee, In - to the bet - ter land!

COME TO MY COT. Quartet.

T. J. COOK.



Soli, or Semi-Chorus.

CHEERFULNESS, THOU BUOYANT SPIRIT.

WM. F. SHERWIN.

1. Cheerfulness, thou buoyant spirit, Floating on a sun - - - ny ray, a sunny ray, Laden, like a bee, with hon - ey, Useful la - bor to re - pay:
Cheerfulness, thou buoyant spir - it, Floating on a sun-ny ray,

2. Thine is all the untaught musie, Sounding thro' the sum - mer air; the summer air; Inseet, bird, and bubbling fountain, Whisp'ring breeze and sounding sphere;

Rosebuds young thy bosom wreathing, Where no sound of grief is breathing, Lilies fair thy forehead erown, Which has never known a frown.

Thine the skill and heav'nly power, Sweets to draw from every flow-er; Thine to bask in eloudless morn, Cull the rose and leave the thorn.

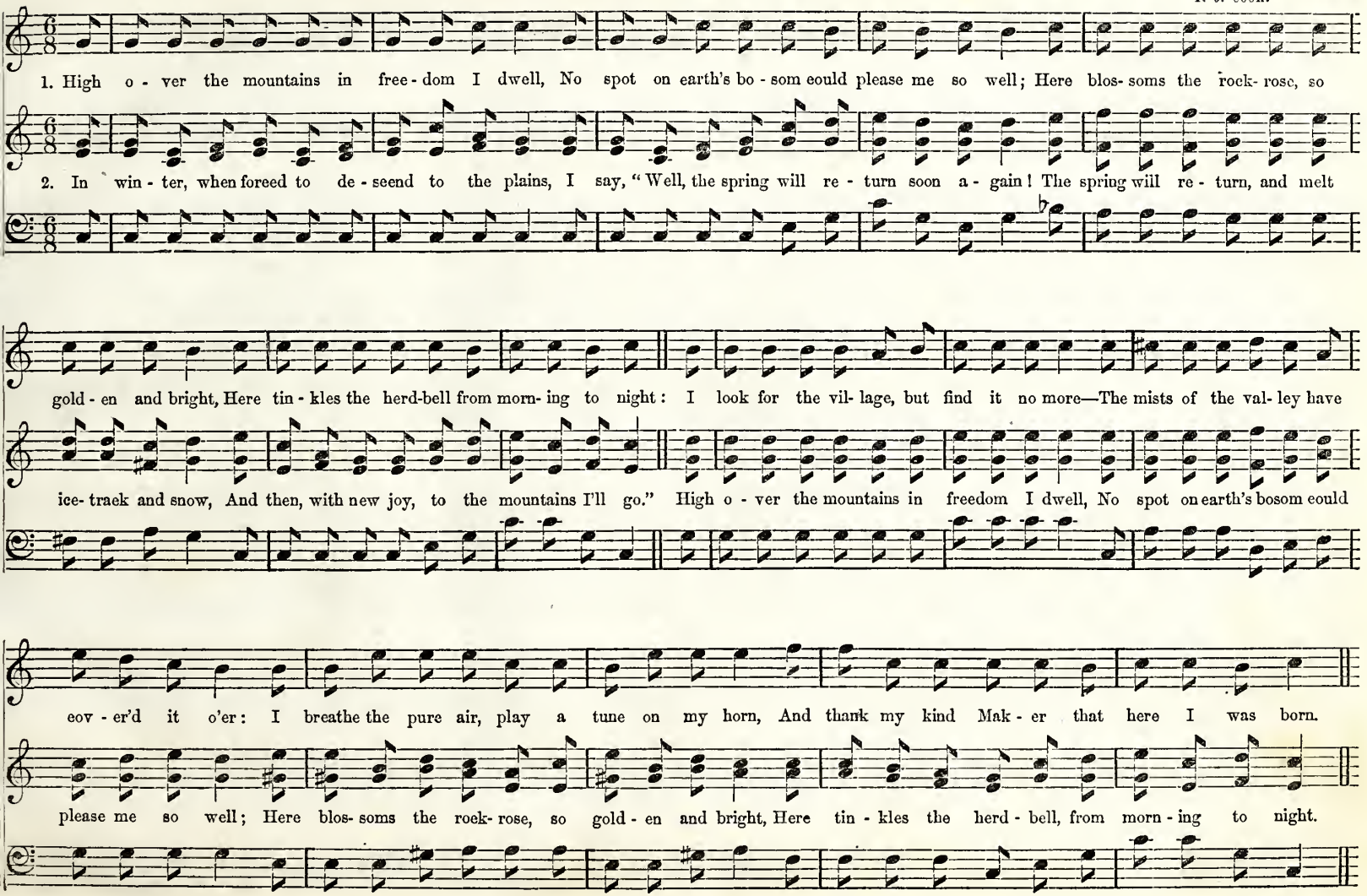
Rosebuds young thy bosom wreathing, Where no so sound of grief is breathing, Li - lies fair thy forehead erown,

CHORUS. *Faster.* *ff*

Let our mer - ry eho - rus praise thee, Sounds of string and voice we raise thee, Trumpet elang and bu - gle tone, Hail thee on thy sun - ny throne.

Reap-er's song, and sky - lark's sing - ing, To thy joy - ful praise are ring - ing: Cla - rion, voiee and harp u - nite In thy eho - rus, spir - it bright.

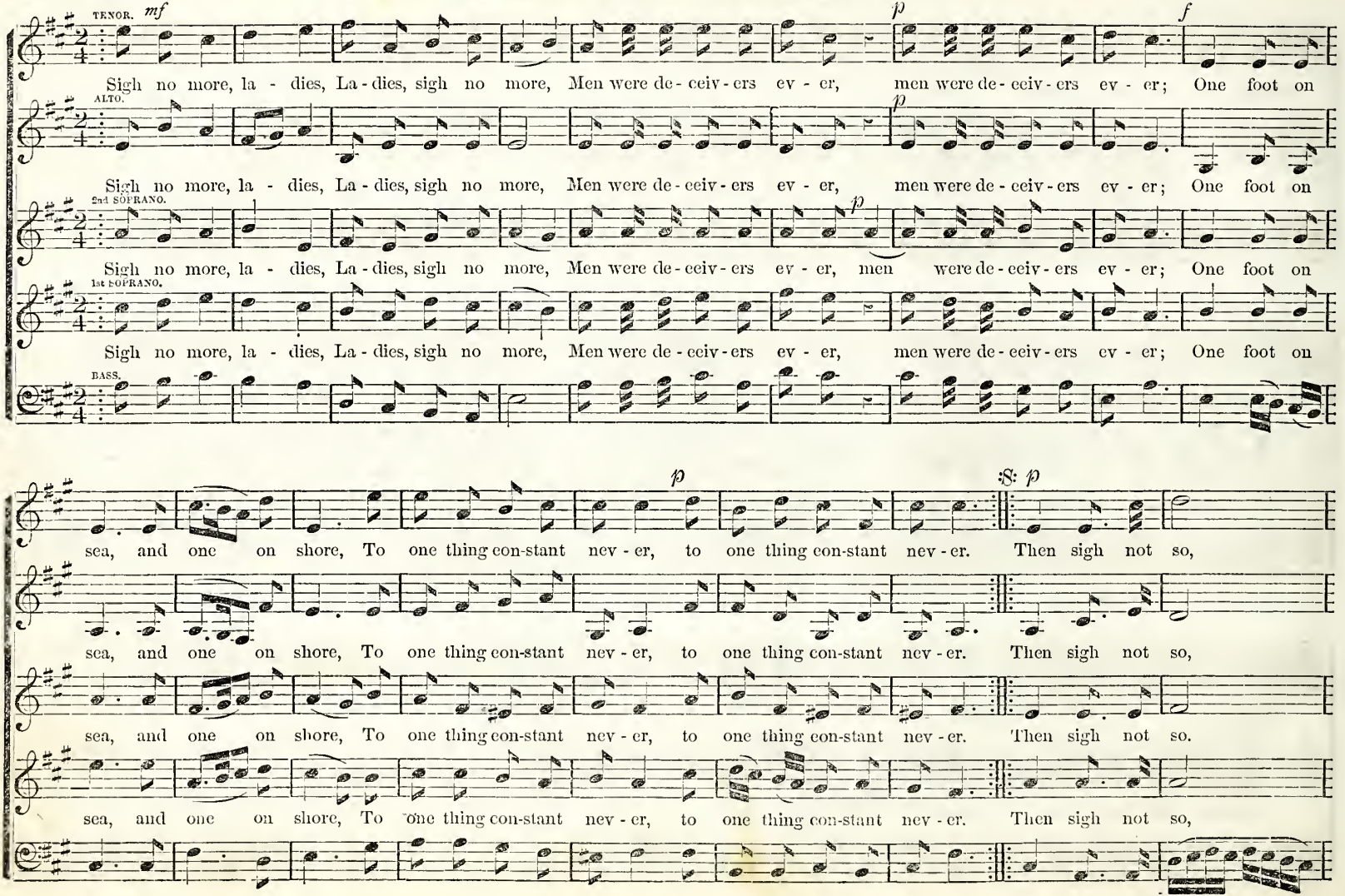
T. J. COOK.

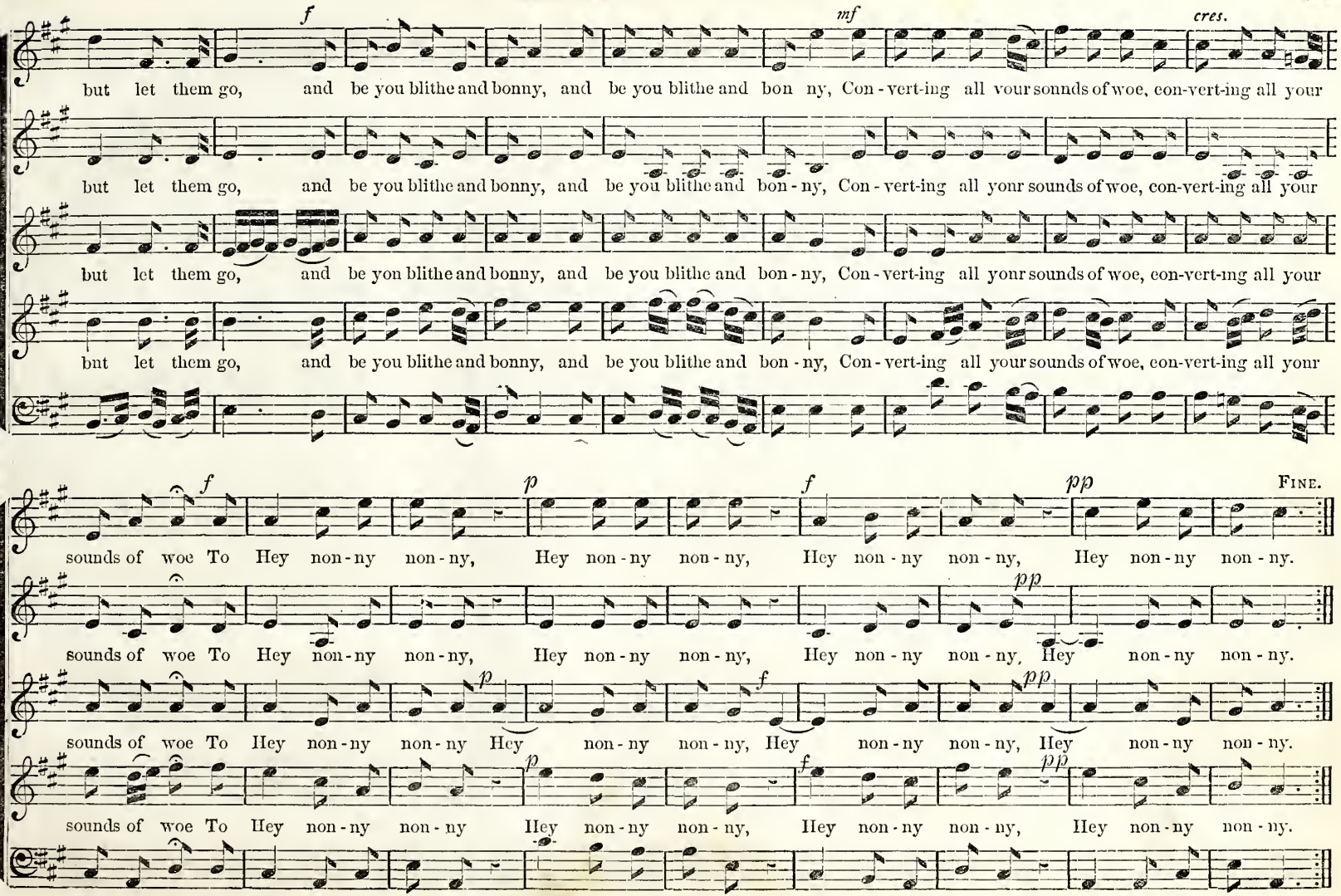

1. High o - ver the mountains in free - dom I dwell, No spot on earth's bo - som could please me so well; Here blos- soms the rock- rose, so
2. In win - ter, when forced to de - scend to the plains, I say, "Well, the spring will re - turn soon a - gain! The spring will re - turn, and melt
gold - en and bright, Here tin - kles the herd-bell from morn- ing to night: I look for the vil- lage, but find it no more—The mists of the val- ley have
ice- track and snow, And then, with new joy, to the mountains I'll go." High o - ver the mountains in freedom I dwell, No spot on earth's bosom could
eov - er'd it o'er: I breathe the pure air, play a tune on my horn, And thank my kind Mak - er that here I was born.
please me so well; Here blos- soms the rock- rose, so gold - en and bright, Here tin - kles the herd - bell, from morn - ing to night.

Andante con moto.

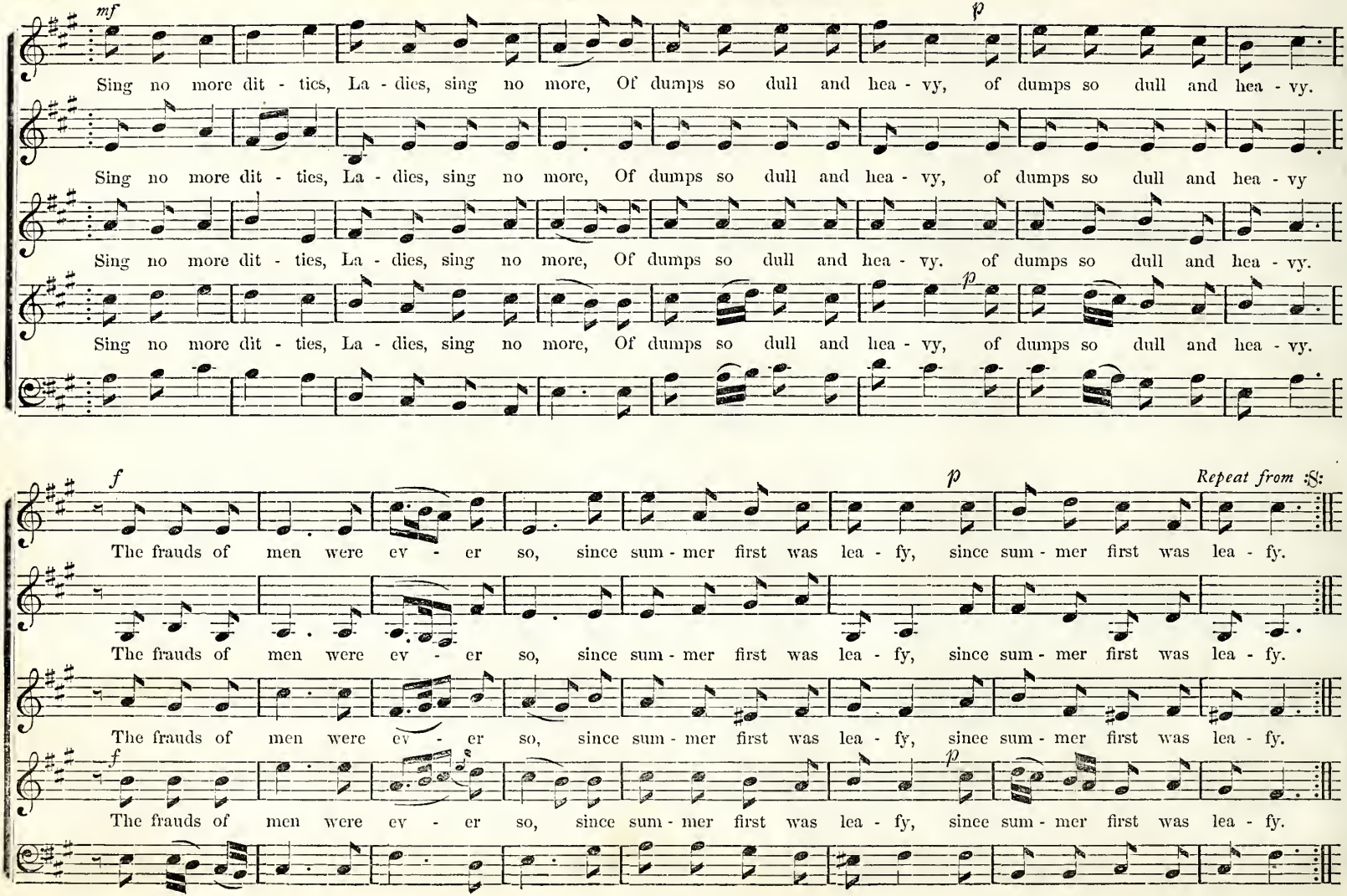
GLEE. Sigh no more, Ladies.

R. J. S. STEVENS.



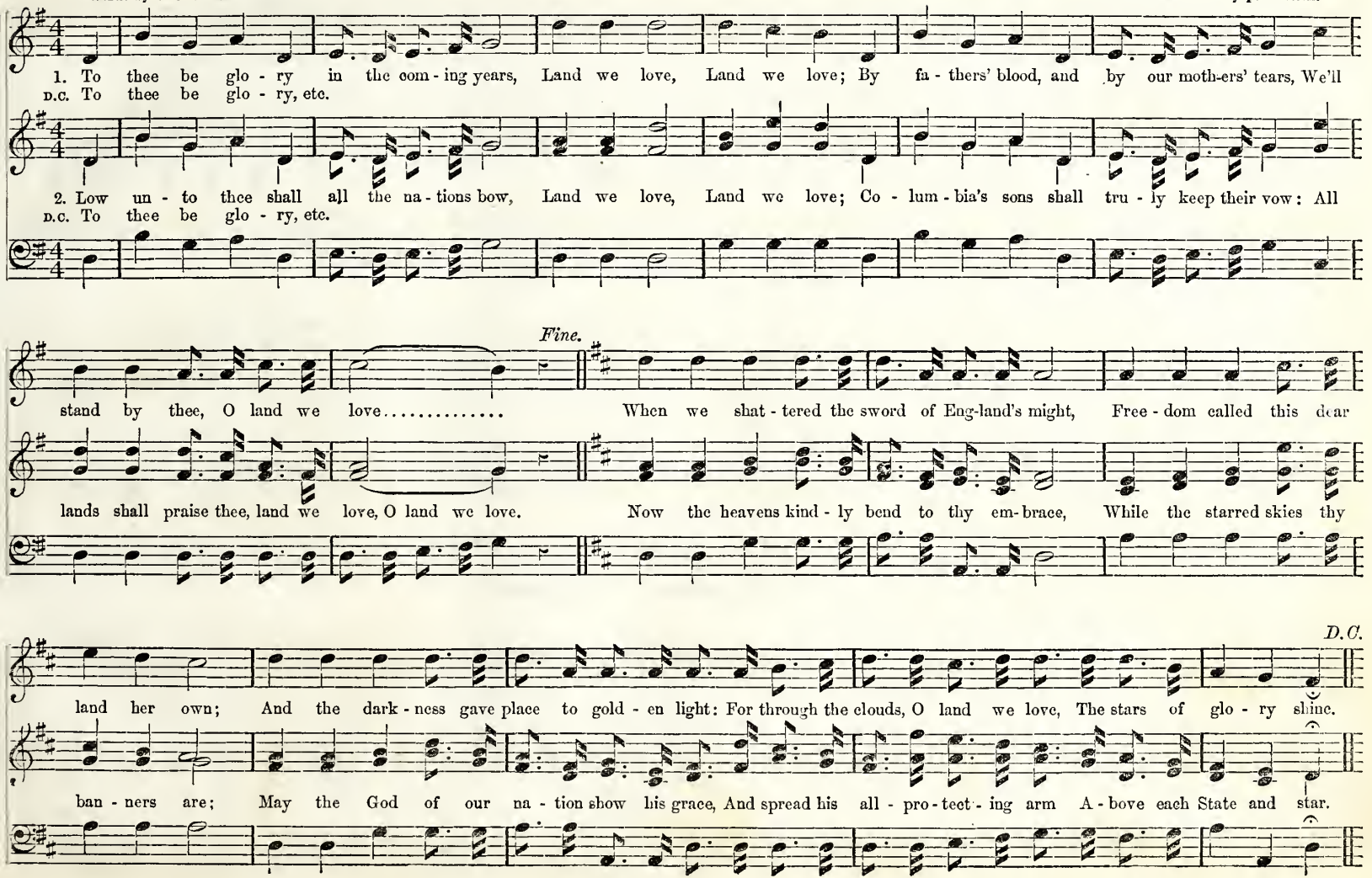

f
mf
cres.
but let them go, and be you blithe and bonny, and be you blithe and bon ny, Con - vert-ing all your sonnds of woe, con-vert-ing all your
but let them go, and be you blithe and bonny, and be you blithe and bon - ny, Con - vert-ing all yonr sounds of woe, con-vert-ing all your
but let them go, and be yon blithe and bonny, and be you blithe and bon - ny, Con - vert-ing all yonr sounds of woe, con-vert-ing all your
bnt let them go, and be you blithe and bonny, and be you blithe and bon - ny, Con - vert-ing all your sounds of woe, con-vert-ing all yonr
f
p
f
pp
Fine.
sounds of woe To Hey non - ny non - ny, Hey non - ny non - ny, Hey non - ny non - ny, Hey non - ny non - ny.
sounds of woe To Hey non - ny non - ny, Hey non - ny non - ny, Hey non - ny non - ny, Hey non - ny non - ny.
p
f
pp
sounds of woe To Hey non - ny non - ny Hey non - ny non - ny, Hey non - ny non - ny, Hey non - ny non - ny.
p
f
pp
sounds of woe To Hey non - ny non - ny Hey non - ny non - ny, Hey non - ny non - ny, Hey non - ny non - ny.

GLEE. Concluded.



THE LAND WE LOVE. Chorus for the Fourth of July.

Words by GEORGE W. BIRDSEYE. T. F. SEWARD. By permission.



THE ONE HORSE OPEN SLEIGH.

J. PIERPONT. By permission.

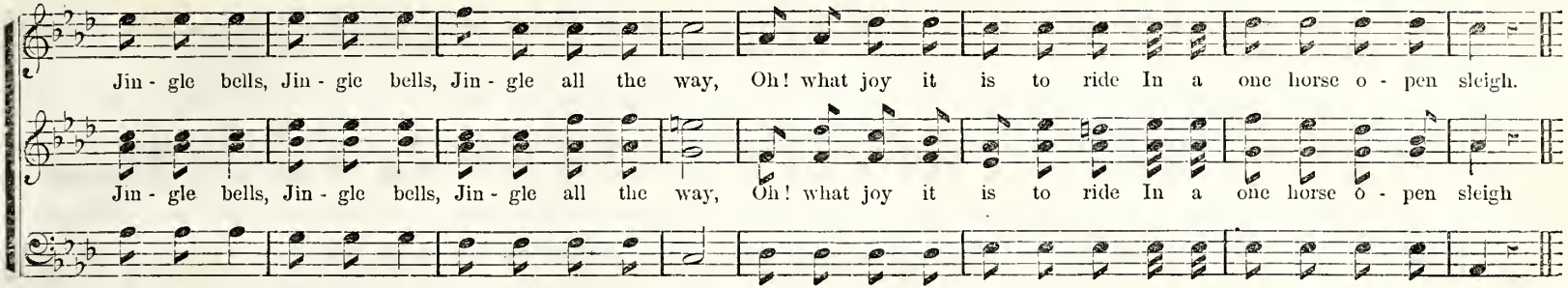
1. Dash-ing through the snow, In a one horse o - pen sleigh,.... O'er the hills we go,..... Laughing all the way;
2. A day or two a - go, I thought I'd take a ride, And soon Miss Fan - ny Bright Was seat - ed by my side; The
3. A day or two a - go, The sto - ry I must tell, I went out on the snow, And on my back I fell; A
4. Now the ground is white, Go it while you're young,.... Take the girls to - night, And sing this sleighing song; Just

Bells on bob tail ring,..... Mak - ing spir - its bright,..... O, what sport to ride and sing A sleigh-ing song to - night.
horse was lean and lank, Mis - for - tune seem'd his lot, He got in - to a drift - ed bank, And we—we got up - set.
gent was rid - ing by, In a one horse o - pen sleigh, He laughed as there I sprawling lay, But quiek-ly drove a - way.
get a bob tailed bay, Two - for - ty as his speed,..... Hitch him to an o - pen sleigh, And crack, you'll take the lead.

CHORUS.

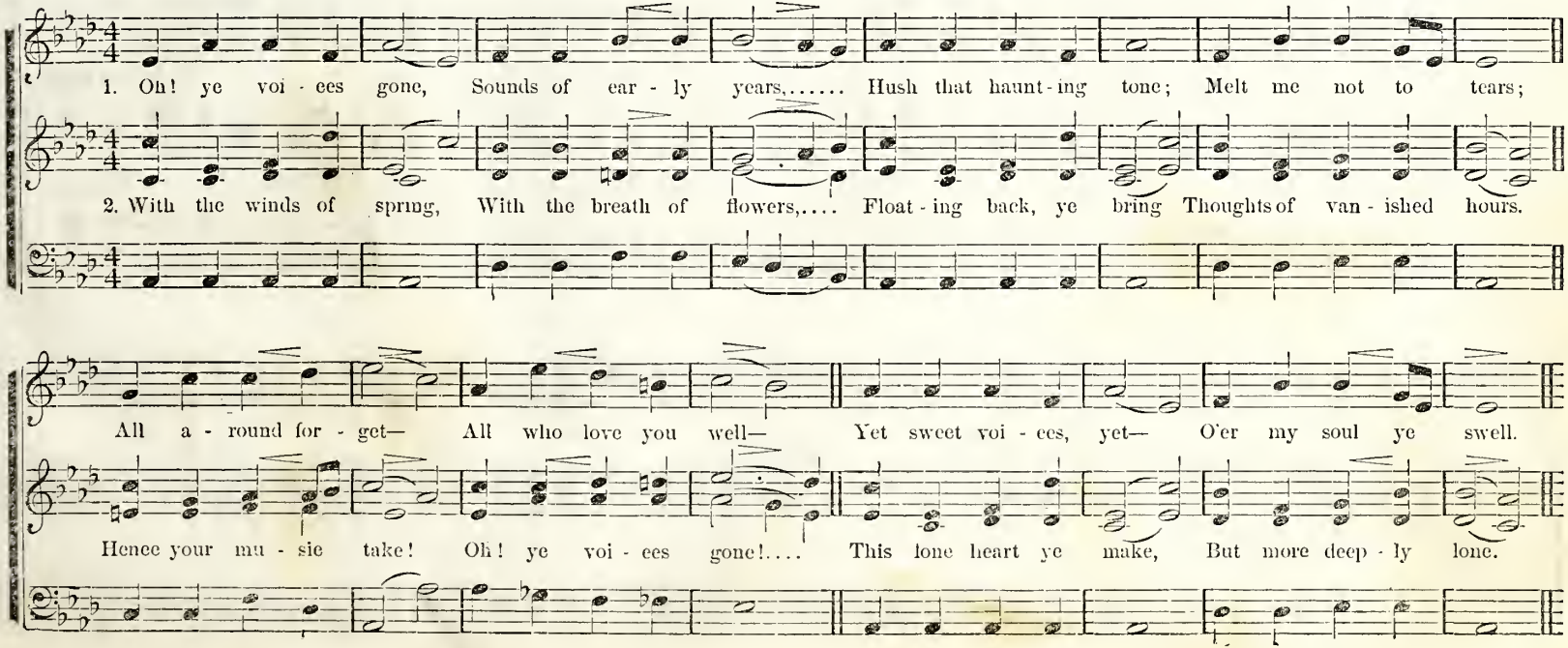
Jin - gle bells, Jin - gle bells, Jin - gle all the way; Oh! what joy it is to ride In a one horse o - pen sleigh.

Jin - gle bells, Jin - gle bells, Jin - gle all the way; Oh! what joy it is to ride In a one horse o - pen sleigh.



HYMN. "Oh! ye Voices gone."

Words by Mrs. HEMANS. WM. F. SHERWIN.



Words by AGNES BURNEY.

BOAT SONG.

T. J. COOK.

Lively.

1. Our boat is off! our boat is off! See how she floats the wave! As if on wing the fai - ry thing Skims o'er the wa - ters brave. With laugh and
2. We'll speed away, through dashing spray, O'er waves of ev - ery hue; And bound a - long, with cur-rent strong, Up - on the wa - ters blue. With laugh, etc.

3. As safe are we, as proud - ly free, As birds that cleave the air; Our wings are white, as swift our flight, As sea - gulls dart - ing there. With laugh and

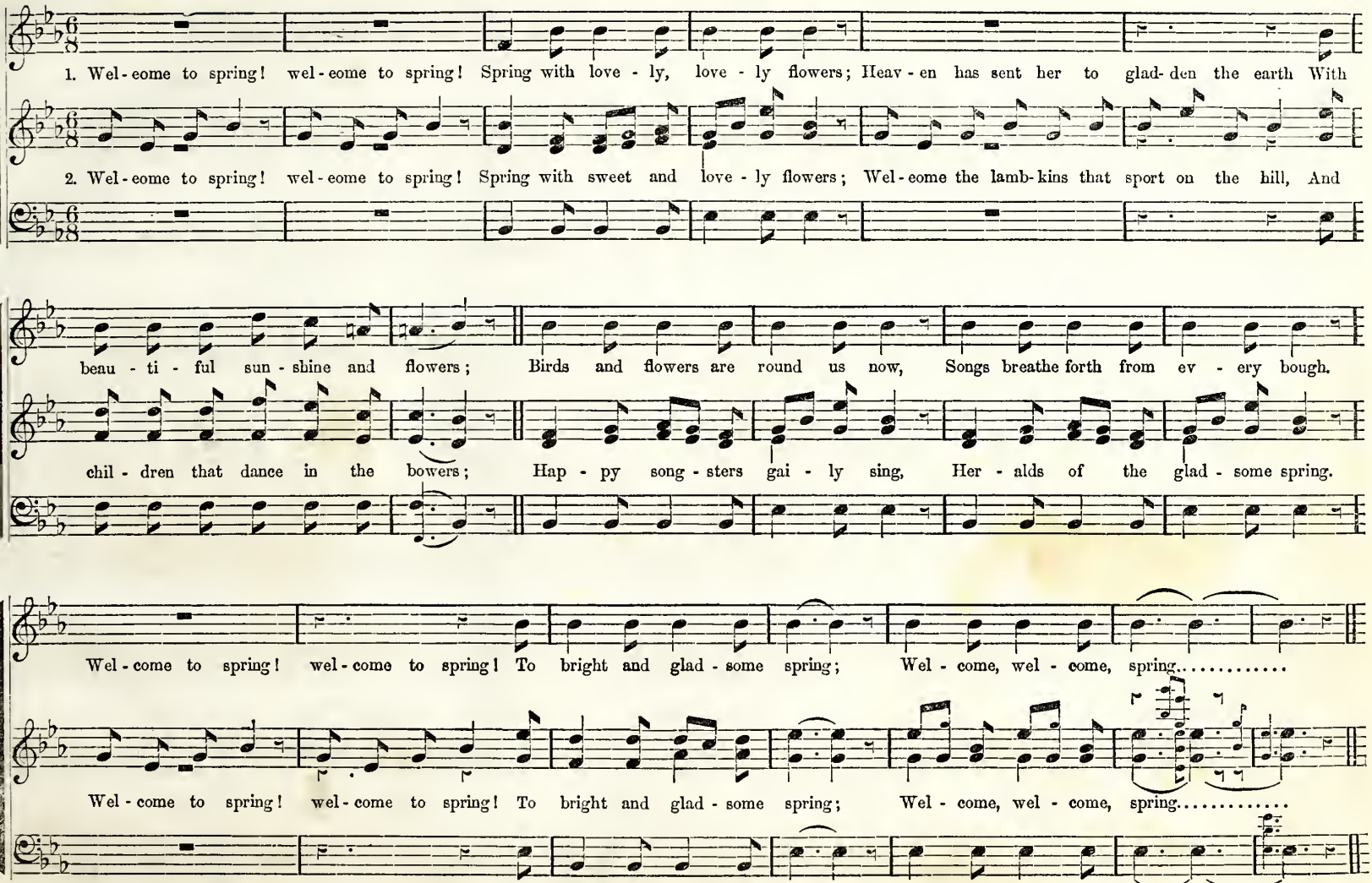
song we glide a - long, Up - on the rip - pling sea; All fac - es bright with pure de-light, Oh, who so mer-ry as we! All fac - es bright with

song we glide a - long, Up - on the rip - pling sea; All fac - es bright with pure de-light, Oh, who so mer-ry as we! All fac - es bright with

pure de-light, Oh, who so mer-ry as we! Oh, who so mer-ry as we! mer-ry as we, mer-ry as we, so mer-ry, so mer-ry as we!.....

pure de-light, Oh, who so mer-ry as we! Oh, who so mer-ry as we! mer-ry as we, mer-ry as we, so mer-ry, so mer-ry as we!.....

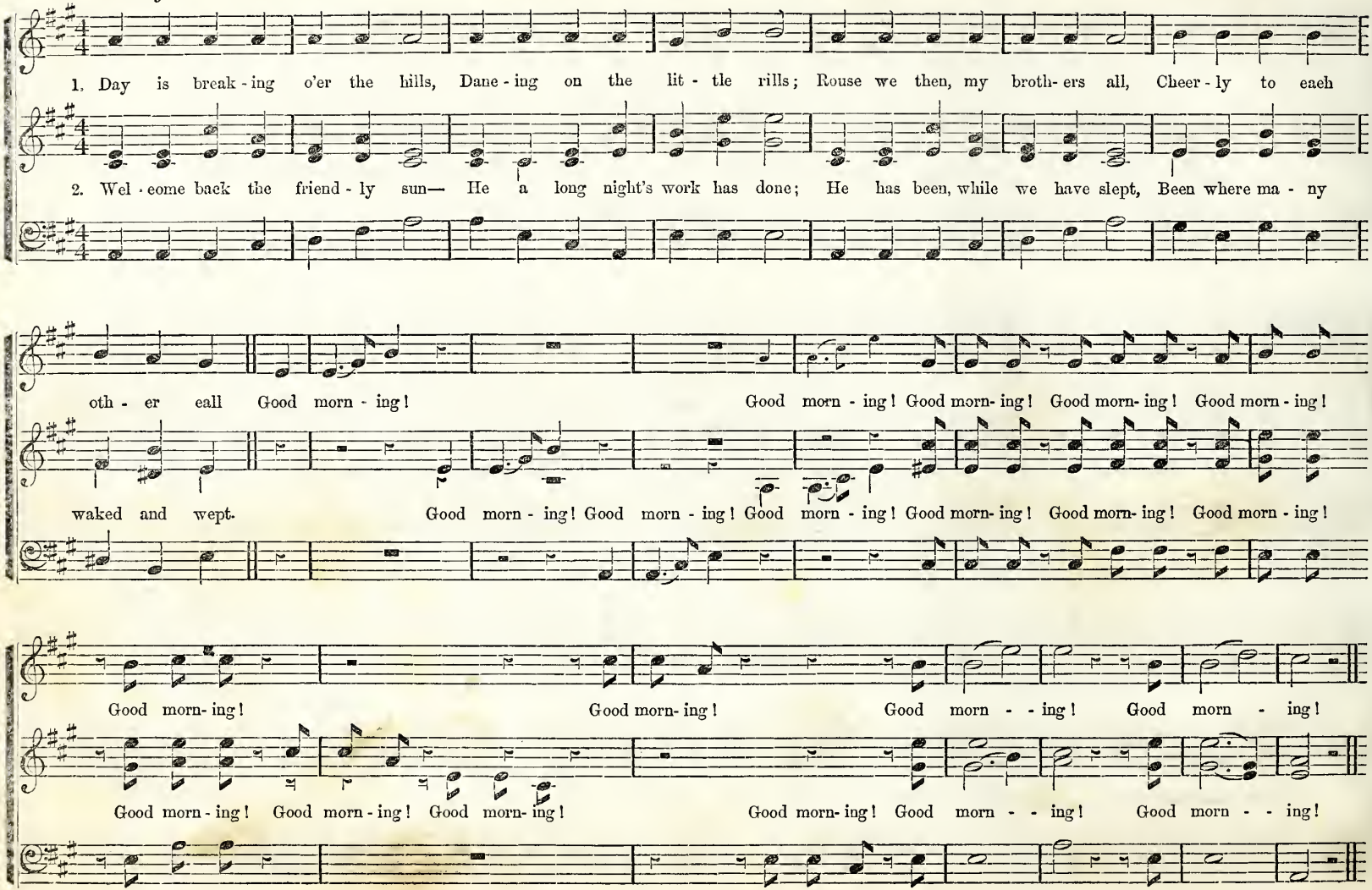
WELCOME TO SPRING!

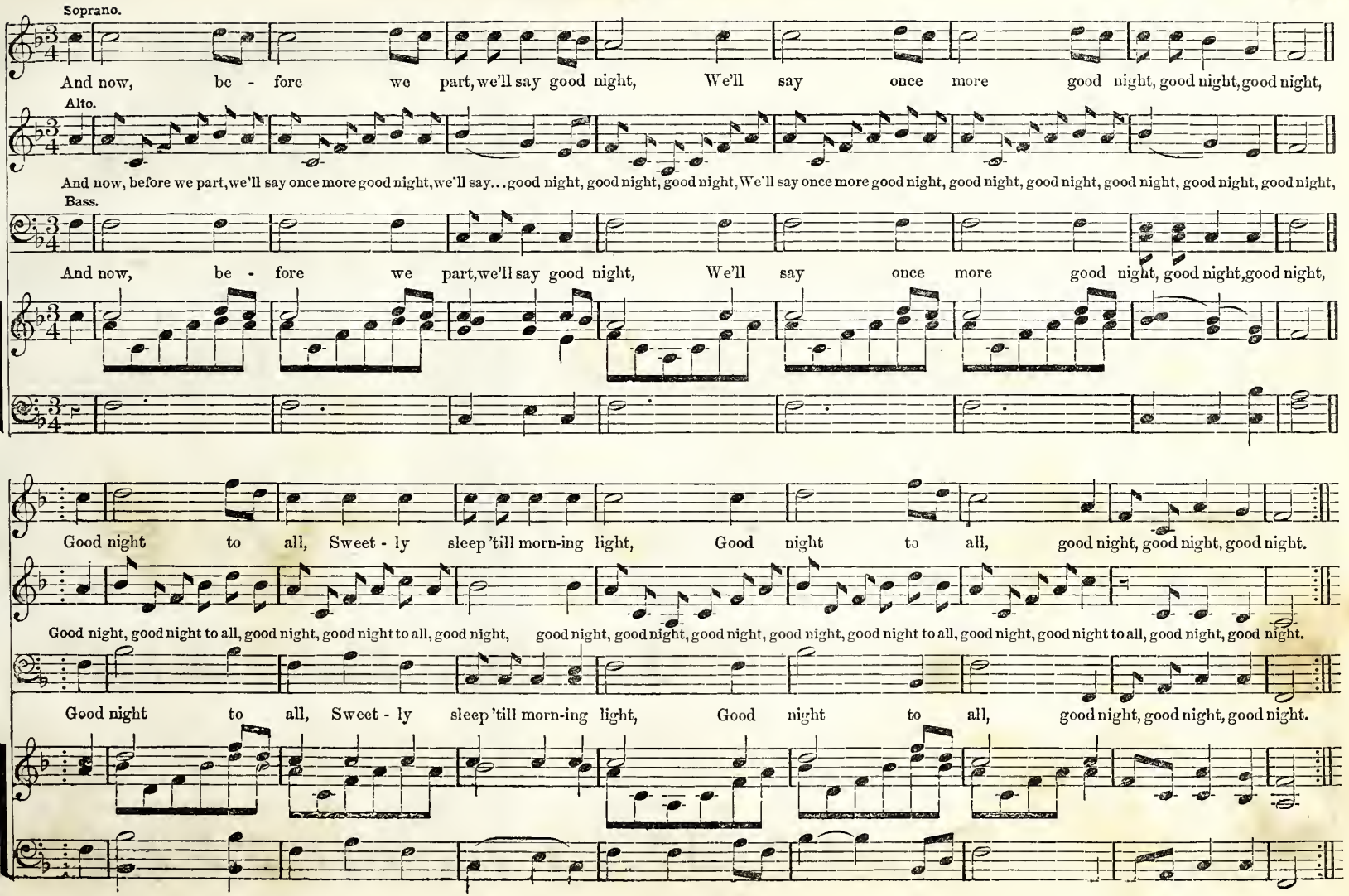


GOOD MORNING.

Lively.

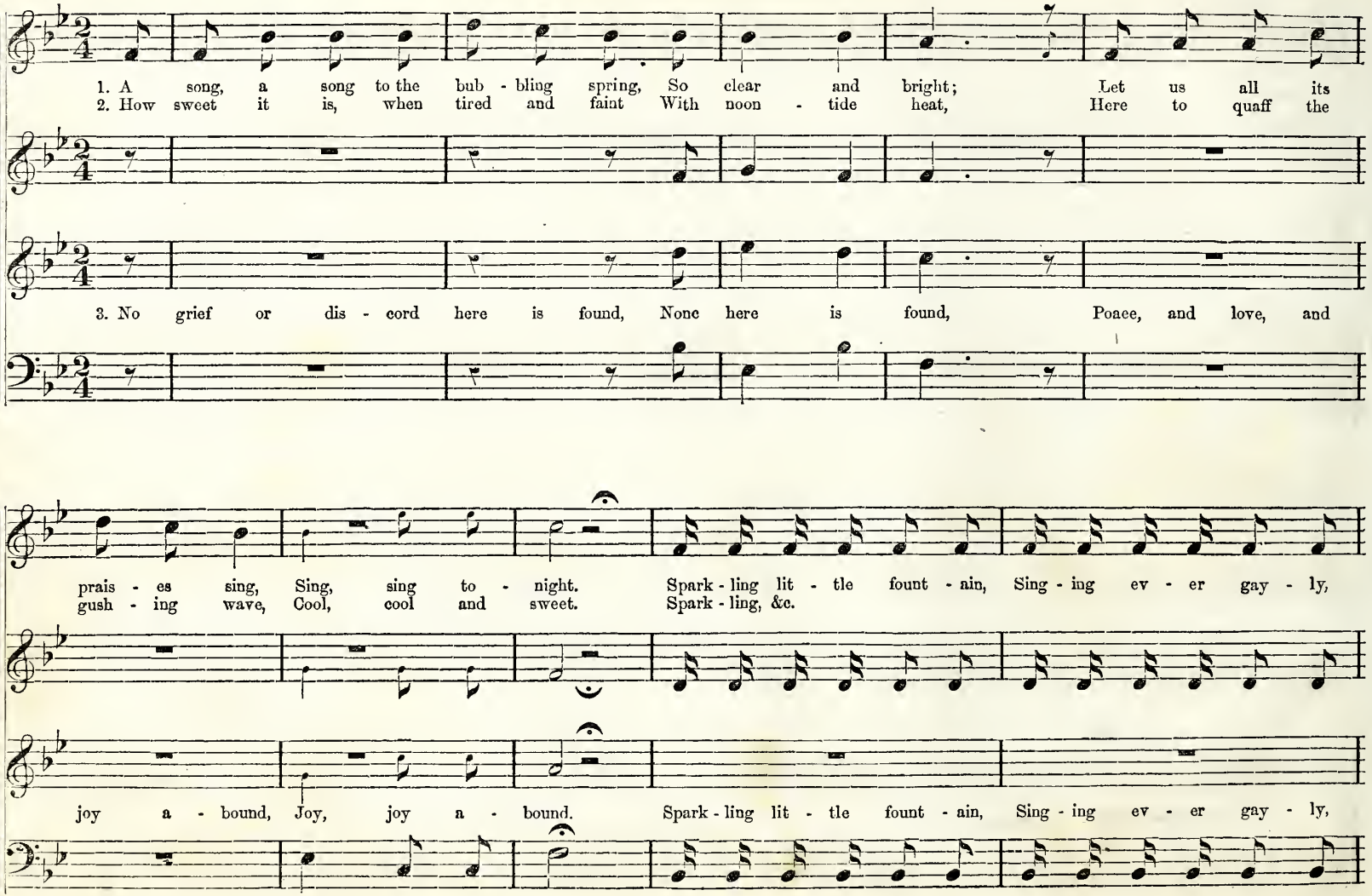
T. J. COOK.

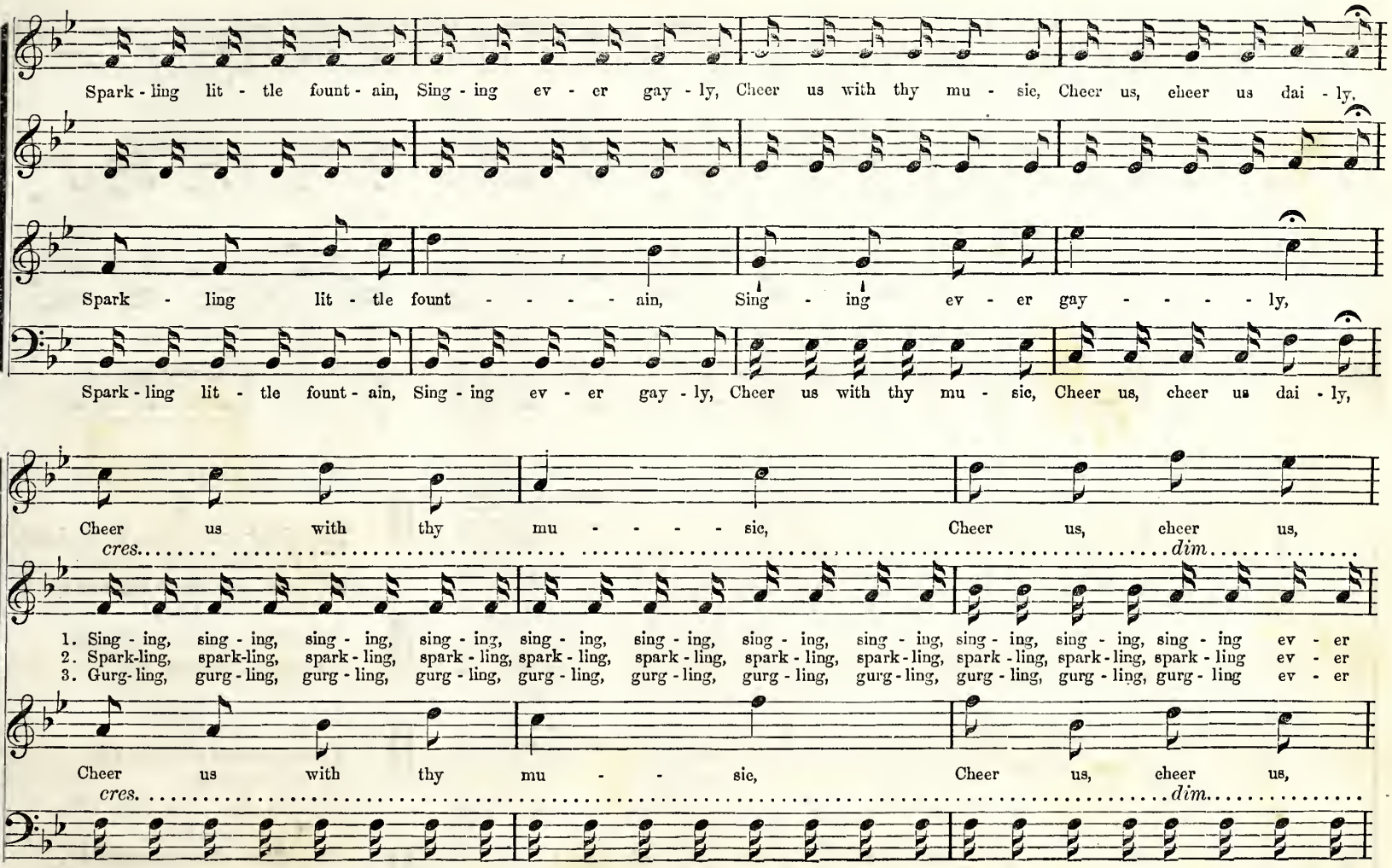


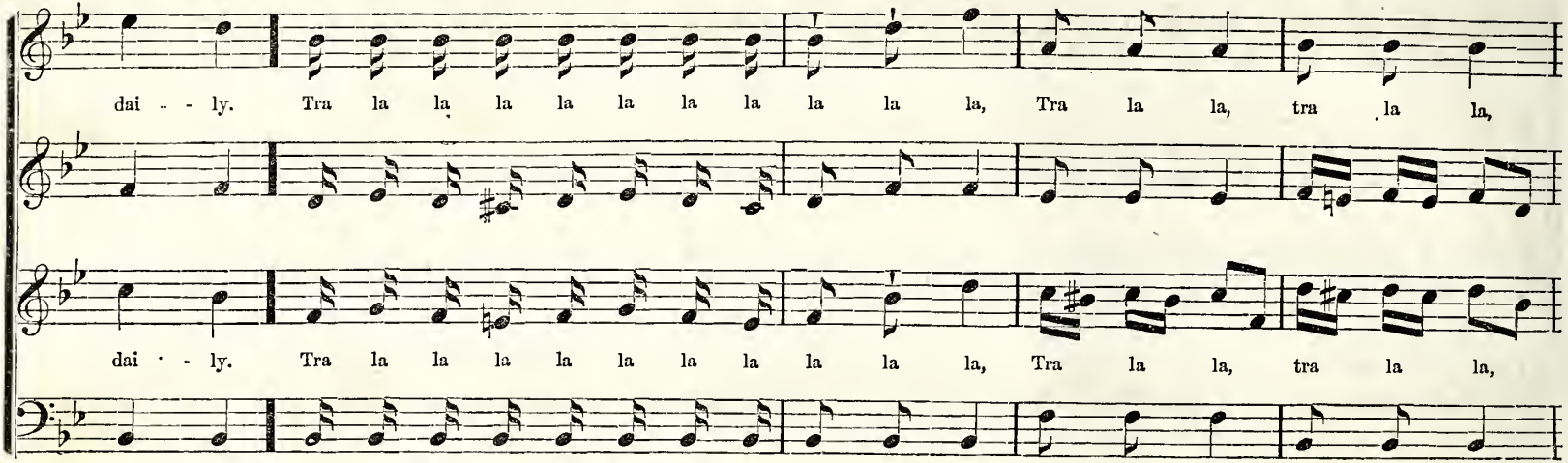

Soprano.
And now, be - fore we part, we'll say good night, We'll say once more good night, good night, good night,
Alto.
And now, before we part, we'll say once more good night, we'll say... good night, good night, good night, We'll say once more good night, good night, good night, good night, good night, good night,
Bass.
And now, be - fore we part, we'll say good night, We'll say once more good night, good night, good night,
Good night to all, Sweet - ly sleep 'till morn-ing light, Good night to all, good night, good night, good night.
Good night, good night to all, good night, good night to all, good night, good night, good night, good night, good night to all, good night, good night to all, good night, good night.
Good night to all, Sweet - ly sleep 'till morn-ing light, Good night to all, good night, good night, good night.

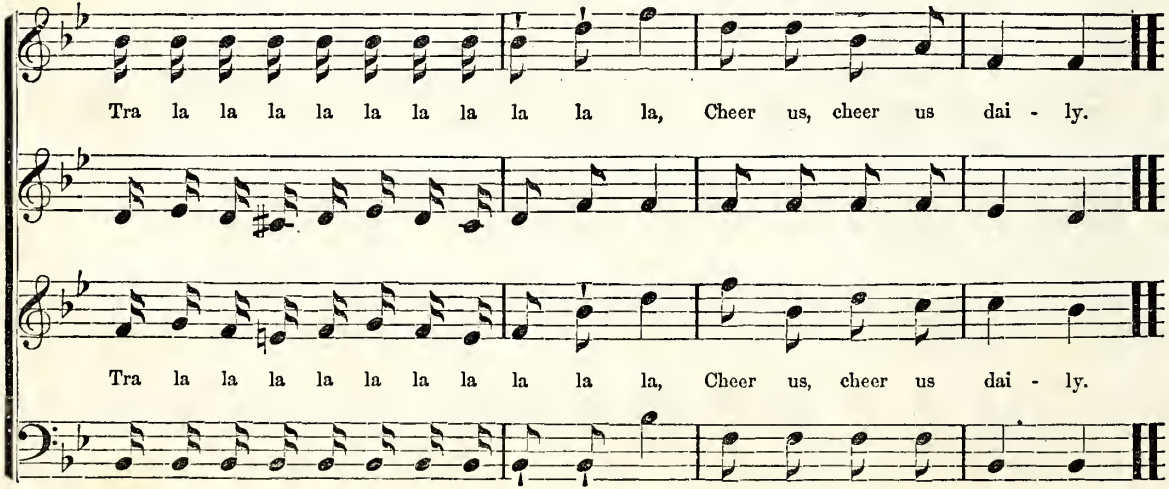
THE FOUNTAIN. Temperance Glee.

WM. B. BRADBURY.




Spark - ling lit - tle fount - ain, Sing - ing ev - er gay - ly, Cheer us with thy mu - sic, Cheer us, cheer us dai - ly,
Spark - ling lit - tle fount - - - - ain, Sing - ing ev - er gay - - - - ly,
Spark - ling lit - tle fount - ain, Sing - ing ev - er gay - ly, Cheer us with thy mu - sic, Cheer us, cheer us dai - ly,
Cheer us with thy mu - - - - sic, Cheer us, cheer us,
cres. dim.
1. Sing - ing, sing - ing, sing - ing, sing - ing, sing - ing, sing - ing, sing - ing, sing - ing, sing - ing, sing - ing, sing - ing ev - er
2. Spark-ling, spark-ling, spark - ling, spark - ling, spark - ling, spark - ling, spark - ling, spark - ling, spark - ling, spark - ling, spark - ling ev - er
3. Gurg - ling, gurg - ling, gurg - ling, gurg - ling, gurg - ling, gurg - ling, gurg - ling, gurg - ling, gurg - ling, gurg - ling, gurg - ling ev - er
Cheer us with thy mu - - sic, Cheer us, cheer us,
cres. dim.
Sing - ing, sing - ing, (*Same words as under Alto.*)





4.

Then drink away, boys, freely drink,
Yes, drink, drink, drink;
Fill your cups, fill to the brink,
Fill to the brink.
Sparkling little fountain, &c.
Foaming, foaming, &c.

5.

A bumper now to ladies all,
To ladies all;
To ladies short, and ladies tall,
I like them all.
Sparkling little fountain, &c.
Ladies, ladies, &c.

SINCE FIRST I SAW YOUR FACE.

Andante.

p *Repeat pp*

1. Since first I saw your face, I resolv'd To hon-or and re-nown you; If now I be disdain'd I wish My heart had nev-er known you.

2. The sun, whose beams most glorious are, Re-ject-eth no be-hold-er, And your sweet beauty, past compare, Made my poor eyes the bold-er.

cres. *cres.* *p*

What I, that lov'd, and you that lik'd, Shall we be-gin to wran-gle? No, no, no, no, no, my heart is fast, And can-not dis-en-tan-gle.

p

Where beauty moves, and wit delights, And signs of kind-ness bind me, There, O there, O there, where'er I go, I leave my heart behind me.

What, I that lov'd, and you that lik'd, Shall we begin to wran-gle?

cres. *p*

WINTER'S REIGN IS OVER.

WM. F. SHERWIN.

Not too slow.

1. Win - ter's cru - el reign is o - ver, Ver - nal airs blow soft a - gain; Black - bird, sky - lark, thrush and plo - ver,
2. Mes - sen - gers of spring are fly - ing, Far from re - gions o'er the sea; Voice to voice its wel - come cry - ing,
3. Sheep and kine their stalls for - sak - ing, Snuff with joy the breath of spring; While the voice of joy a - wak - ing,

Join and swell this mer - ry strain. Tra la la la la la la, Tra la la la la la la la la,
Raise the song of tune - ful glee. Tra la la, &c.

Makes the echo - ing wood - lands ring. Tra la la la, Tra la la la, Tra la la la la la,

pp *cresc.*

Tra la la la..... la la la la la la la la, Tra la la la, Tra la, Tra la.

Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la, Tra la.

TEMPERANCE GLEE. "Water is best."

DUET.

1. Wa - ter is best for the trees of the for - est, Wa - ter is best for the flow'rs of the field; Streams from the mount - ain are
2. Em - blem of pur - i - ty, truth, and of free - dom, Still let me love thee, and still be thou mine, Glid - ing in stream - let or

flow - ing in beau - ty, Pur - est of pleas - ure for - ev - er they yield.
roll - ing in o - cean, Tell - ing of God, ev - er glo - rious di - vine.

CHORUS. Tenor.

Wa - ter is best for the rich and the might - y, Wa - ter is best for the hum - blest that toil, Chil - dren and fa - thers may drink from the fount - ain, Flow - ing for - ev - er to glad - den the soil.

Wa - ter is best for the rich and the might - y, Wa - ter is best for the hum - blest that toil, Chil - dren and fa - thers may drink from the fount - ain, Flow - ing for - ev - er to glad - den the soil.

THE MERRY HARVEST TIME.

Allegro. GEO. J. WEBB.

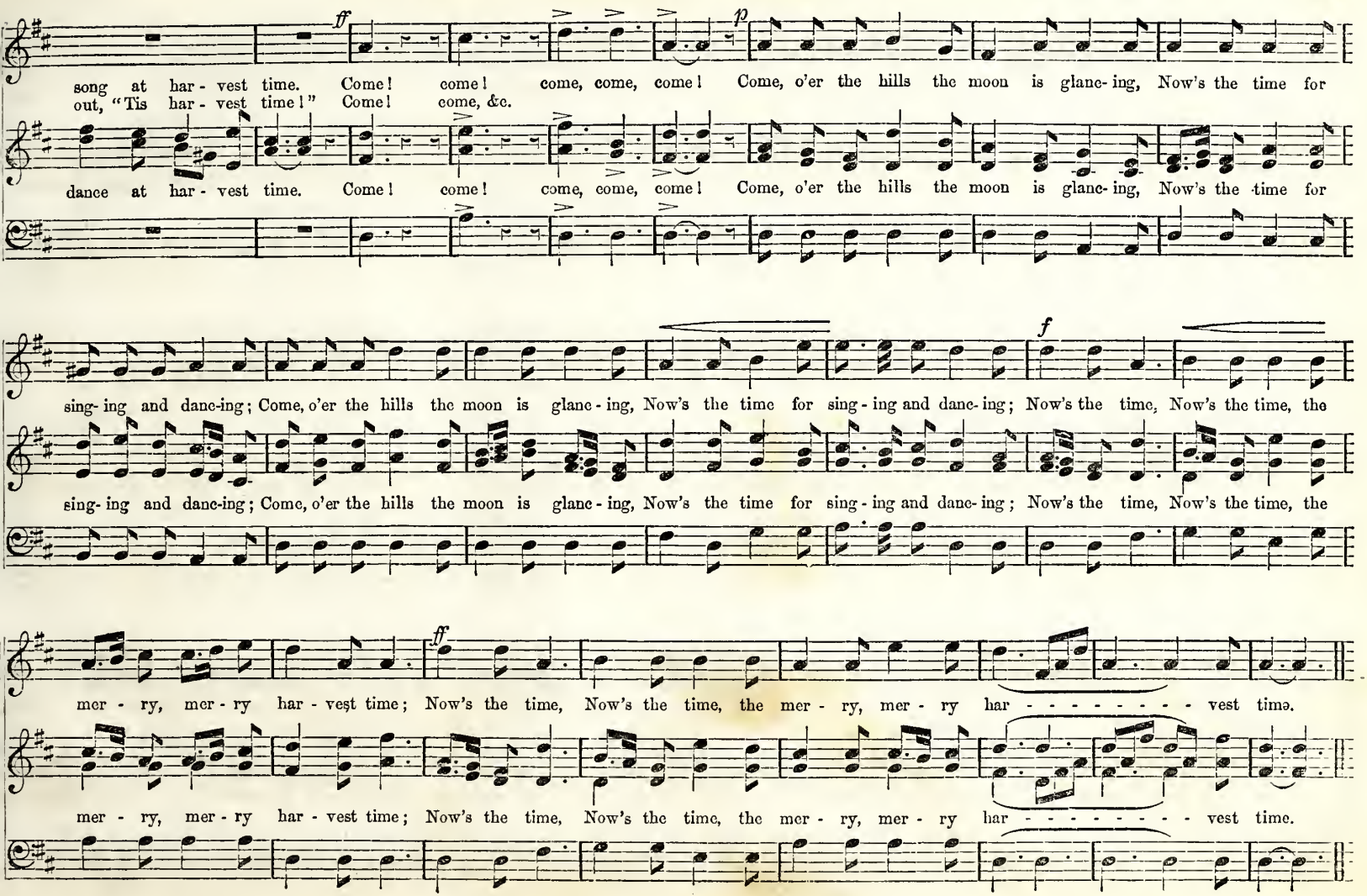
1. O, the mer - ry har - vest time! The mer - ry, match - less har - vest time! O, the mer - ry har - vest time! The mer - ry, match - less
2. Now's the hap - py har - vest time, The hap - py, hon - ored har - vest time; Now's the hap - py har - vest time, The hap - py, hon - ored
3. Praise, then, all the har - vest time, Ye chil - dren of the har - vest time! Praise, then, all the har - vest time, Ye chil - dren of the

f *mf* *f* *mf*

har - vest time! What can vie, Be - neath the sky, With the mer - ry har - vest time? What can vie, Be - neath the sky, With the
har - vest time; Ere the earth Doth mix in mirth, With her sons at har - vest time; Ere the earth Doth mix in mirth, With her
har - vest time! Girls and boys, Who know the joys Of the fruit - ful har - vest time Girls and boys, Who know the joys Of the

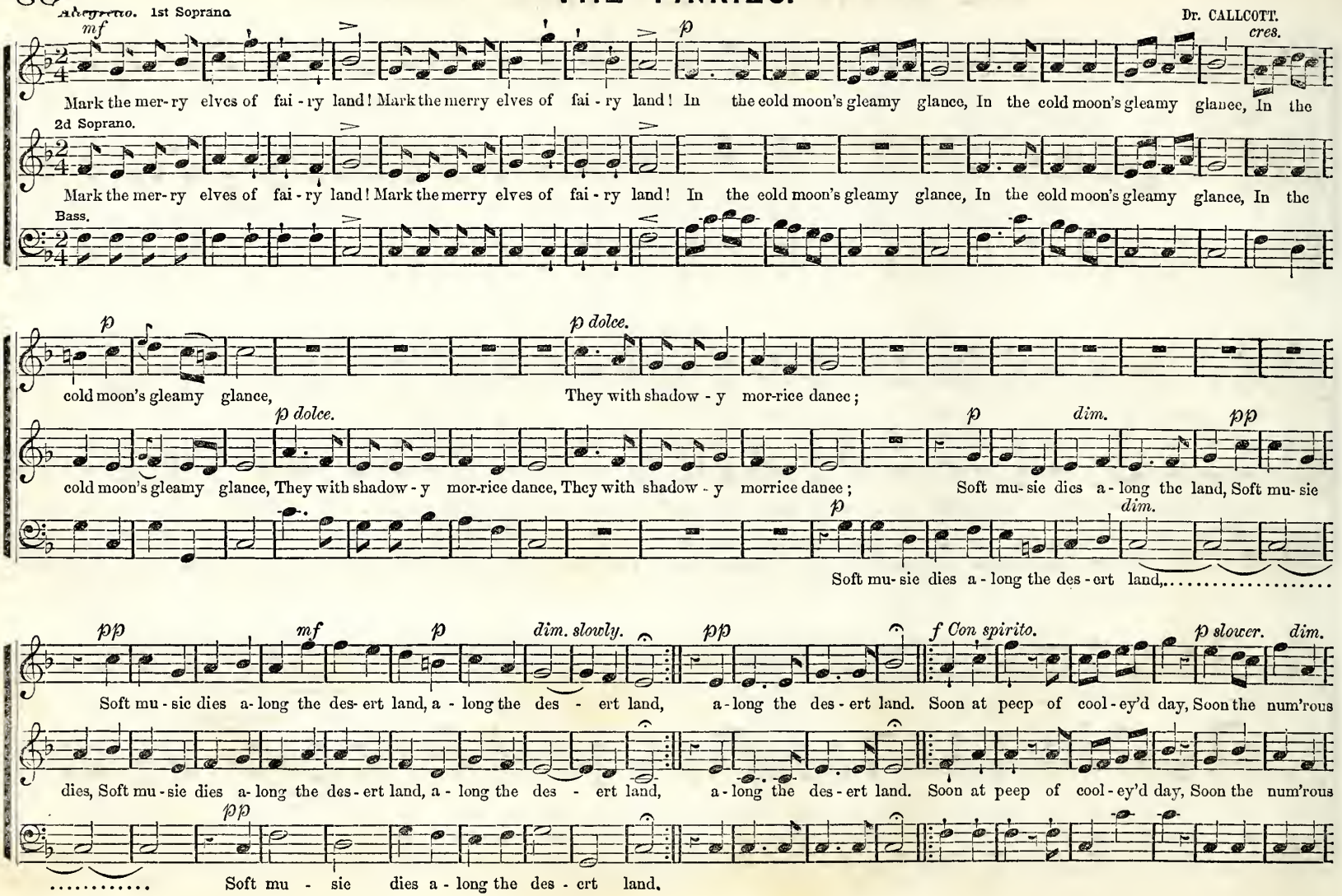
p *p*

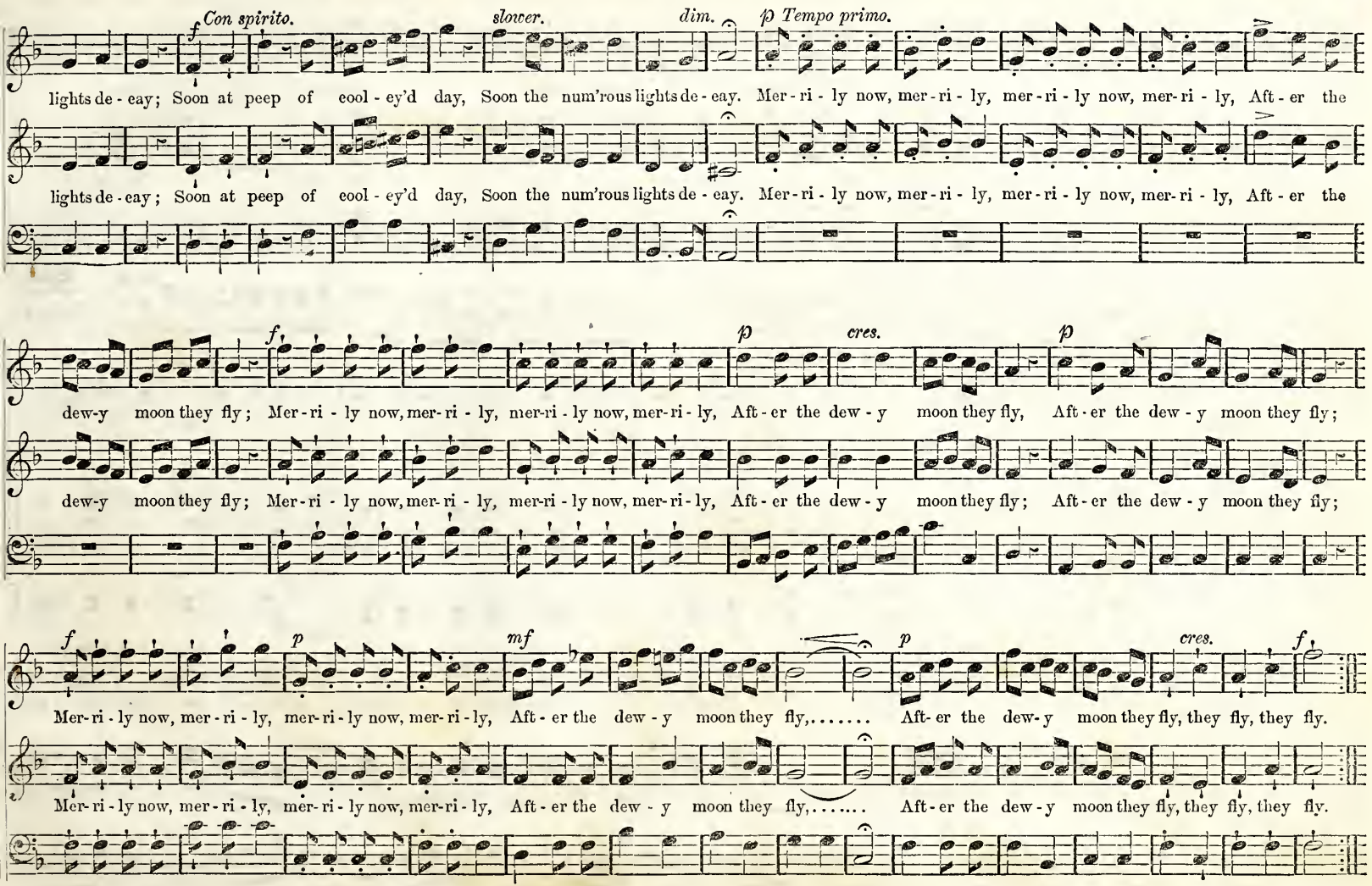
mer - ry har - vest time? What tho' sum - mer birds have fled, Sing - ing, to an - oth - er clime,—We have tongues that mu - sic shed, And a
sons at har - vest time. Not a storm doth vex her brow, Flood - ing rain, or frost - y time, But the sun - ny dis-tanee now, Laugheth
fruit - ful har - vest time! Leave to spring the love-sweet flowers, Win - ter, too, its song and rhyme, Sum - mer all her balm - y hours, We've our


ff
p
song at har - vest time. Come! come! come, come, come! Come, o'er the hills the moon is glanc- ing, Now's the time for
out, "Tis har - vest time!" Come! come, &c.
dance at har - vest time. Come! come! come, come, come! Come, o'er the hills the moon is glanc- ing, Now's the time for
f
sing- ing and danc-ing; Come, o'er the hills the moon is glanc - ing, Now's the time for sing - ing and danc- ing; Now's the time, Now's the time, the
sing- ing and danc-ing; Come, o'er the hills the moon is glanc - ing, Now's the time for sing - ing and danc- ing; Now's the time, Now's the time, the
ff
mer - ry, mer - ry har - vest time; Now's the time, Now's the time, the mer - ry, mer - ry har - - - - - - - - vest time.
mer - ry, mer - ry har - vest time; Now's the time, Now's the time, the mer - ry, mer - ry har - - - - - - - - vest time.

THE FAIRIES.

Dr. CALLCOTT.




Con spirito.
slower.
dim.
p Tempo primo.
lights de - eay; Soon at peep of cool - ey'd day, Soon the num'rous lights de - eay. Mer - ri - ly now, mer - ri - ly, mer - ri - ly now, mer - ri - ly, Aft - er the
lights de - eay; Soon at peep of cool - ey'd day, Soon the num'rous lights de - eay. Mer - ri - ly now, mer - ri - ly, mer - ri - ly now, mer - ri - ly, Aft - er the
cres.
dew-y moon they fly; Mer - ri - ly now, mer - ri - ly, mer-ri - ly now, mer - ri - ly, Aft - er the dew - y moon they fly, Aft - er the dew - y moon they fly;
dew-y moon they fly; Mer - ri - ly now, mer - ri - ly, mer-ri - ly now, mer - ri - ly, Aft - er the dew - y moon they fly; Aft - er the dew - y moon they fly;
mf
cres.
Mer - ri - ly now, mer - ri - ly, mer-ri - ly now, mer - ri - ly, Aft - er the dew - y moon they fly,..... Aft - er the dew - y moon they fly, they fly, they fly.
Mer - ri - ly now, mer - ri - ly, mer-ri - ly now, mer-ri - ly, Aft - er the dew - y moon they fly,..... Aft - er the dew - y moon they fly, they fly, they fly.
they fly,

WE HAIL THEE, GLAD SPRING-TIME. Opera Chorus.

Con Spirito.

Arranged from AUBER, by W. B. B.

TENOR *f*

1. We hail thee! we hail thee! We hail thee, glad spring - time! We hail..... thee!

SOP. *f*

ALTO.

2. We hail thee! we hail thee! We hail thee, glad spring - time! We hail..... thee!

BASE. *f*

f

Play eight Measures as a Symphony.

p *cres.*

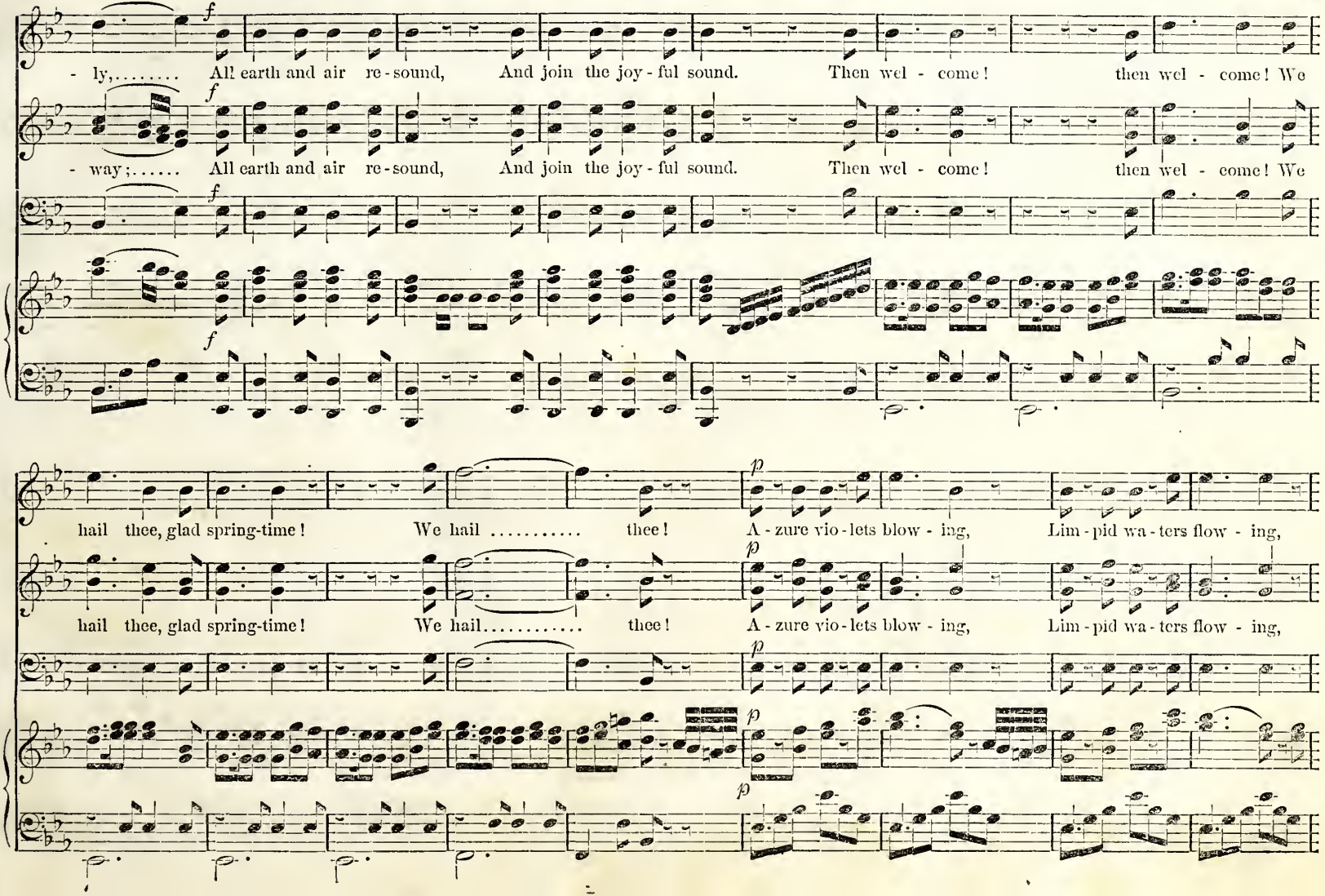
Bird - songs, as she goes, Seem to mock her woes; Win - ter, wan and gray,..... Sad - ly steals a -

p *cres.*

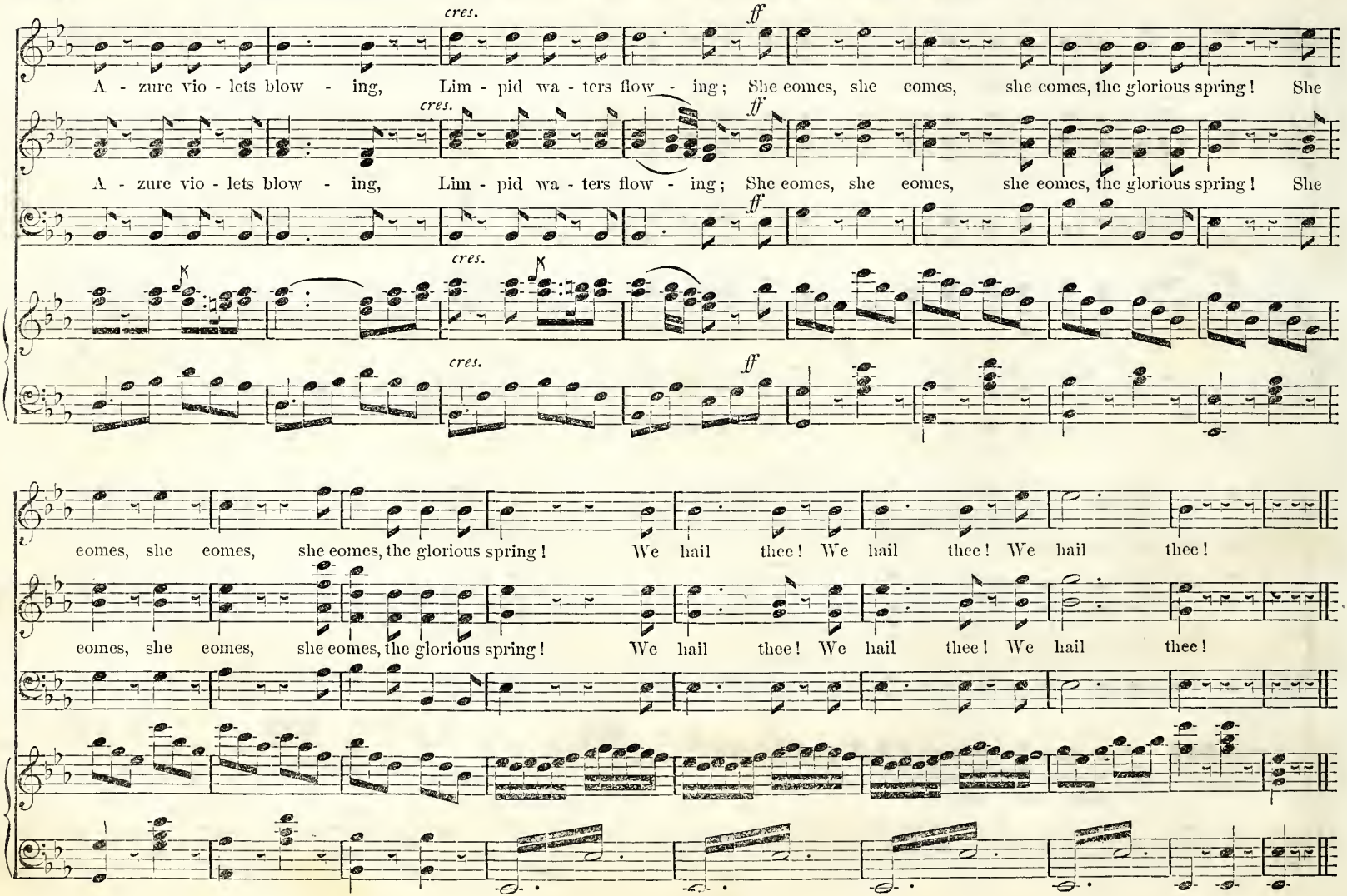
Spring with warmth and flowers, Grass with leaf - y bowers; Songs of love and glee,..... Ring - ing mer - ri -

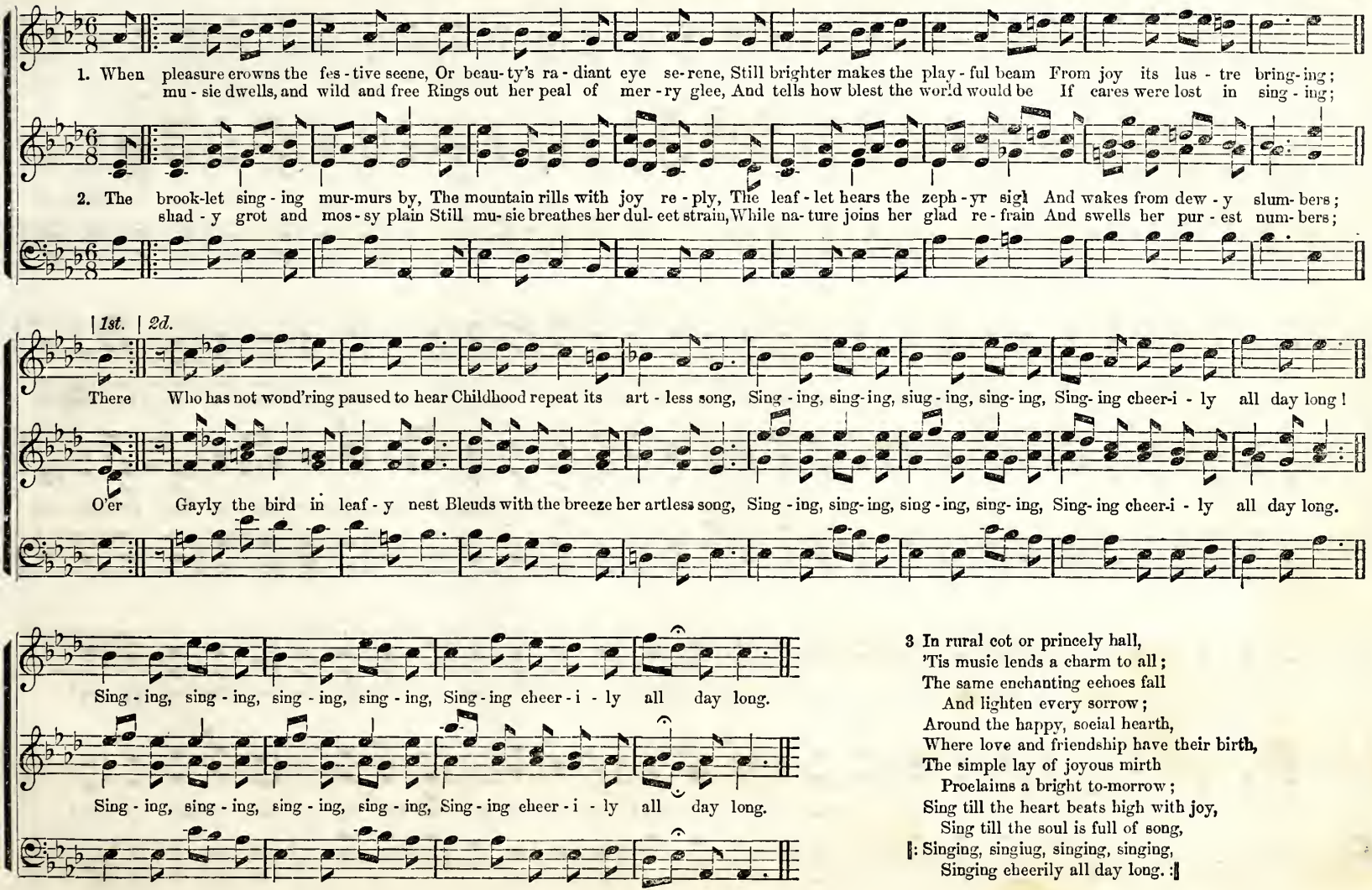
p *cres.*

p *cres.*


f
- ly,..... All earth and air re - sound, And join the joy - ful sound. Then wel - come! then wel - come! We
- way;..... All earth and air re - sound, And join the joy - ful sound. Then wel - come! then wel - come! We
hail thee, glad spring-time! We hail ..... thee! A - zure vio - lets blow - ing, Lim - pid wa - ters flow - ing,
hail thee, glad spring-time! We hail..... thee! A - zure vio - lets blow - ing, Lim - pid wa - ters flow - ing,
p

WE HAIL THEE, GLAD SPRING-TIME. Concluded.





3 In rural cot or princely hall,
'Tis music lends a charm to all;
The same enchanting echoes fall
And lighten every sorrow;
Around the happy, social hearth,
Where love and friendship have their birth,
The simple lay of joyous mirth
Proclaims a bright to-morrow;
Sing till the heart beats high with joy,
Sing till the soul is full of song,
‖: Singing, singing, singing, singing,
Singing cheerily all day long. :‖

94 *A la Polka.*

PICNIC GLEE.

Arr. from J. OTTO, by WM. B. BRADBURY.

mf

1. Joy is war - bling in the breez - es, Pleas-ures smile a - long the fields, While na - ture, clad in robes of beau - ty, All that's sweet and
2. Humming bees, and sail - ing swal - lows, Gay - ly tell the live - ly glee, That na - ture's now so kind - ly shed - ding O - ver all the
3. Blooming flow'rs their sweets ex - hal - ing, Join to make the charm-ing scene Ap - pear still more like hap - py E - den, Ere the blight of

fz

love - ly yields. Heav'n now shed its mild - est splen - dor O'er the land, and o'er the deep; See all en - joy the com-mon pleas- ure, While in hap - py
eye can see: "Wel-come," says the flock that's feed - ing On the ver - dant grass - y hills; And "welcome," ech - oes ma - ny songs-ters, Chirp - ing round the
hu - man sin. Glad we hail thee, love - ly spring-time! Welcome tru - ly is thy smile; Oh, would that all like thee were love - ly, Free from woe, and

crowds they sweep. Hail! hail this hap - py day! Hail! hail this hap - py day! Hail this day, yes, hail this day, yes, hail this hap - py day!
rip - pling rills. Hail! hail, &c.
free from guile. Hail! hail this hap - py day! Hail! hail this hap - py day! Hail this day, yes, hail this day, yes, hail this hap - py day!

NIGHT. Trio for Female Voices.

FRANZ ABT.

Moderately.

p 1st Soprano.

1. Soft - ly roam, gen - tle night; O'er the fields with dew im - pearled; Smile in tran - quil, star - ry light,

2d Soprano.

2. Pure and clear, calm, be - nign, See yon gold - en eve - ning star; Lord, is this a glance of thine,

Alto.

SOLO. *mf*

On the si - lent, sleep - ing world! Sick - ness and sor - row hush them to rest; Bless us, and rock us

Dark - ness scat - t'ring near and far? Heav - en - ly splen - dor light us to rest; Fa - ther, hand ten - der,

mf TUTTI. *p* *f* *p*

in dreams on breast; Sick - ness and sor - row hush them to rest; Bless us, and rock..... us in dreams on thy breast.

keep us still blest; Heav - en - ly splen - dor, light us to rest; Fa - ther, hand ten - - der, keep us still blest.

THE BIRD CAROL.

WM. B. BRADBURY.

1. How mer - ry the life of a bird must be, a bird must be, a bird must be,.... Skimming a - bout o'er the
2. How hap - py the life of a bird must be, a bird must be, a bird must be,.... Wher- e'er it list - eth a -

3. "Ye poor wing - less mor - tals," they seem to say, they seem to say, they seem to say,.... Come where the twigs in the

breez - y sea, the breez - y sea; Crest - ing the bil - lows like sil - ver - y foam, And wheel - ing a - way to its
way to flee, a - way to flee; Sail - ing wher - ev - er its fan - cy may call, Then dash - ing a - down thro' the

breez - es sway, the breez - es sway; Sing - ing and swing - ing, the world here is fair, The leaves are all danc - ing in

WHISTLING DUET.

8va

cliff - built home.
wa - ter - fall.

Whistle or Flute.

soft summer air.

Accomp.—Vocal or Inst.

NOTE.—In the Whistling Duet let the ladies all sing the melody using the syllable *la*, while the gentlemen all whistle.

HARK! THE LADS AND LASSES.

Allegretto. Welsh Melody.

1. Hark! the lads and lass - es mer - ry, Sing - ing, "Hie down, hie down der - ry!" Why should I, like owl so drea - ry,

2. En - vy not the sons of la - bor, Danc - ing to the pipe and ta - bor, Lured a while from care and du - ty

Sit at home, and pine and wea - ry? Yes, a - side my wheel I'll lay, And join their pas - time gay. Pleas- ure makes the

By some smil - ing, rus - tic beau - ty; Down by yon - der oak - en grove, How trip - ping - ly they move. Pleas- ure makes the

rall.

bo - som cheer - y, While, then, bright shines the day, I will join their pas - time gay.

bo - som cheer - y, While, then, bright shines the day, I will join their pas - time gay. *mf a tempo.*

THE FOOT TRAVELER.

FRANZ ABT.

mf

1. On foot I gay - ly take my way, Hur - rah, hur - rah, hur - rah! O'er mountains hare, and meadows gay, Hur - rah, hur - rah, hur- rah! And
2. No snail-paced friend I want, not I, Hur - rah, hur- rah, hur - rah! At ev - ery step to stop and sigh, Hur - rah, hur - rah, hur - rah! No
3. Foot - trav -el to the gay is sweet, Hur - rah, hur- rah, hur - rah! But heav- y hearts make heav - y feet, Hur - rah, hur - rah, hur - rah! The

he who is not of my mind, An - oth - er trav'ling mate may find—He can - not go with me, He can - not go with me. Hur - rah, hur -
gloom - y man, to scowl and groan, And o - ver oth - ers' sins to moan, I'd rath- er trudge a - lone, I'd rath - er trudge a - lone. Hur - rah, hur -

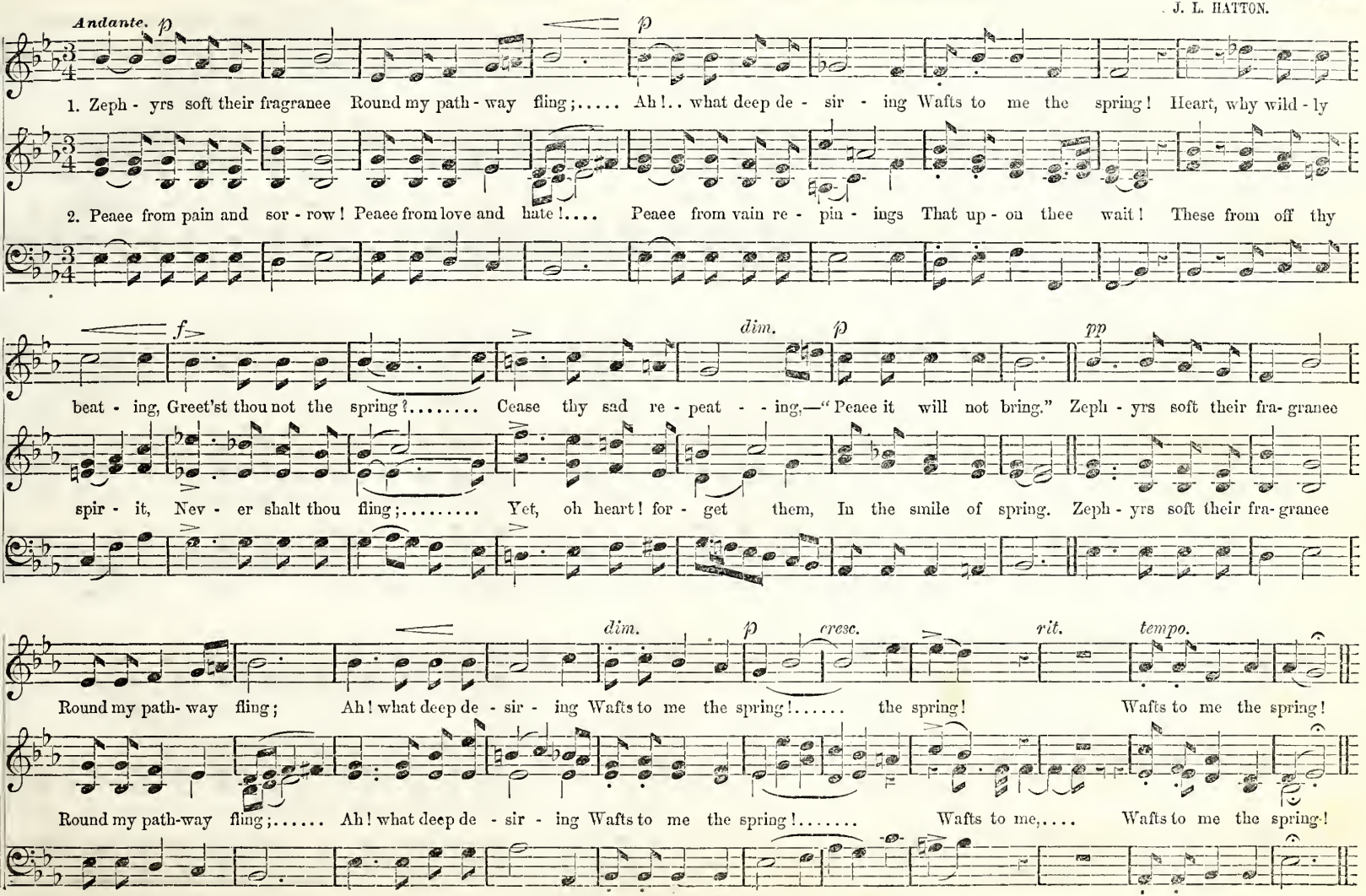
man who loves the sunshine bright, And nev - er peeps be - hind for night, That is the man for me, That is the man for me. Hur - rah, hur -

rah! Tra la la la la, Hur- rah, hur- rah! Tra la la la la, Hur- rah, hur - rah, hur- rah! Tra la la la la.
rah! Tra la la, &c.

rah! Tra la la la la, Hur- rah, hur- rah! Tra la la la la, Hur - rah, hur - rah, hur- rah, hur - rah! Tra la la la la.

ZEPHYRS SOFT THEIR FRAGRANCE.

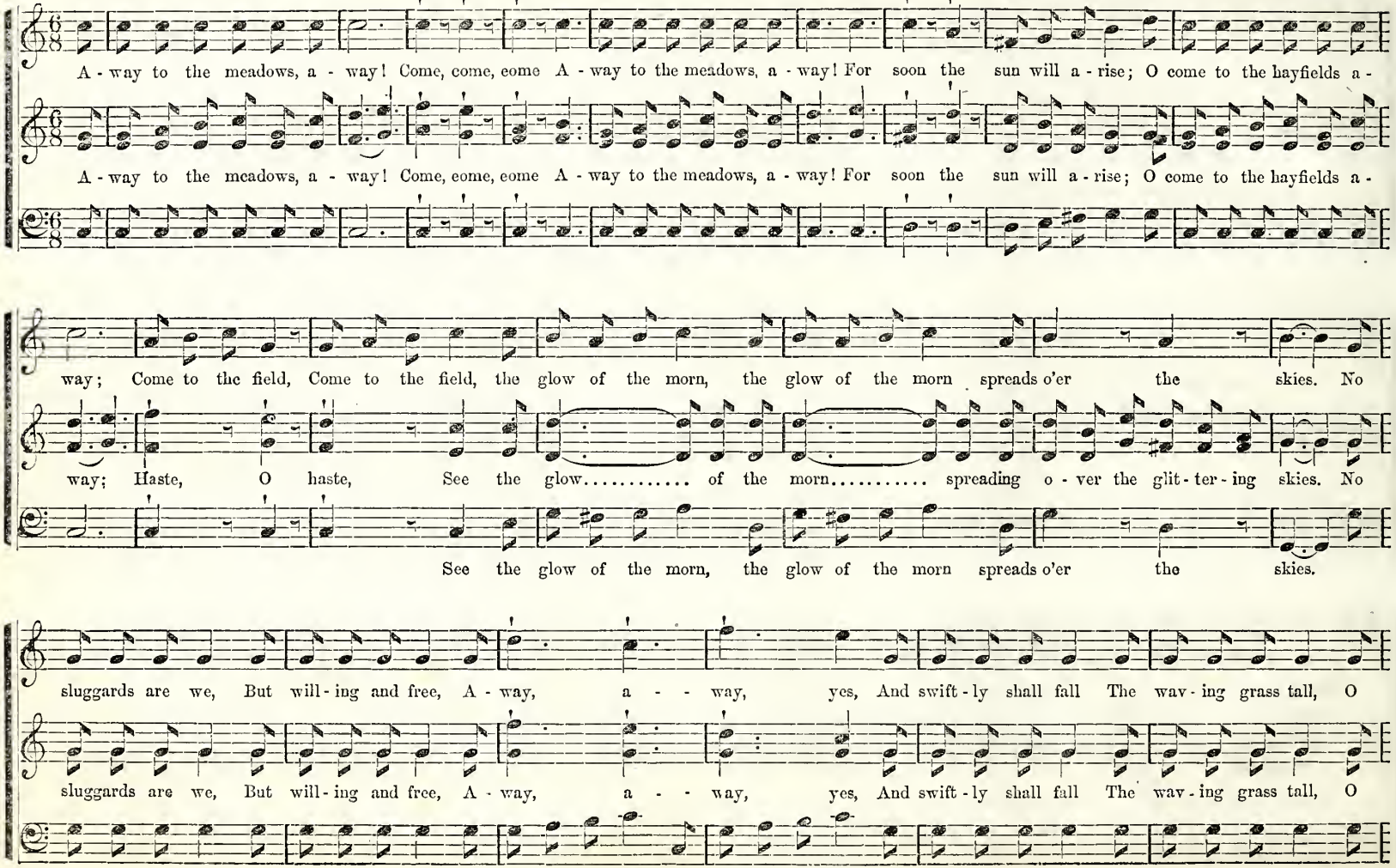
J. L. HATTON.

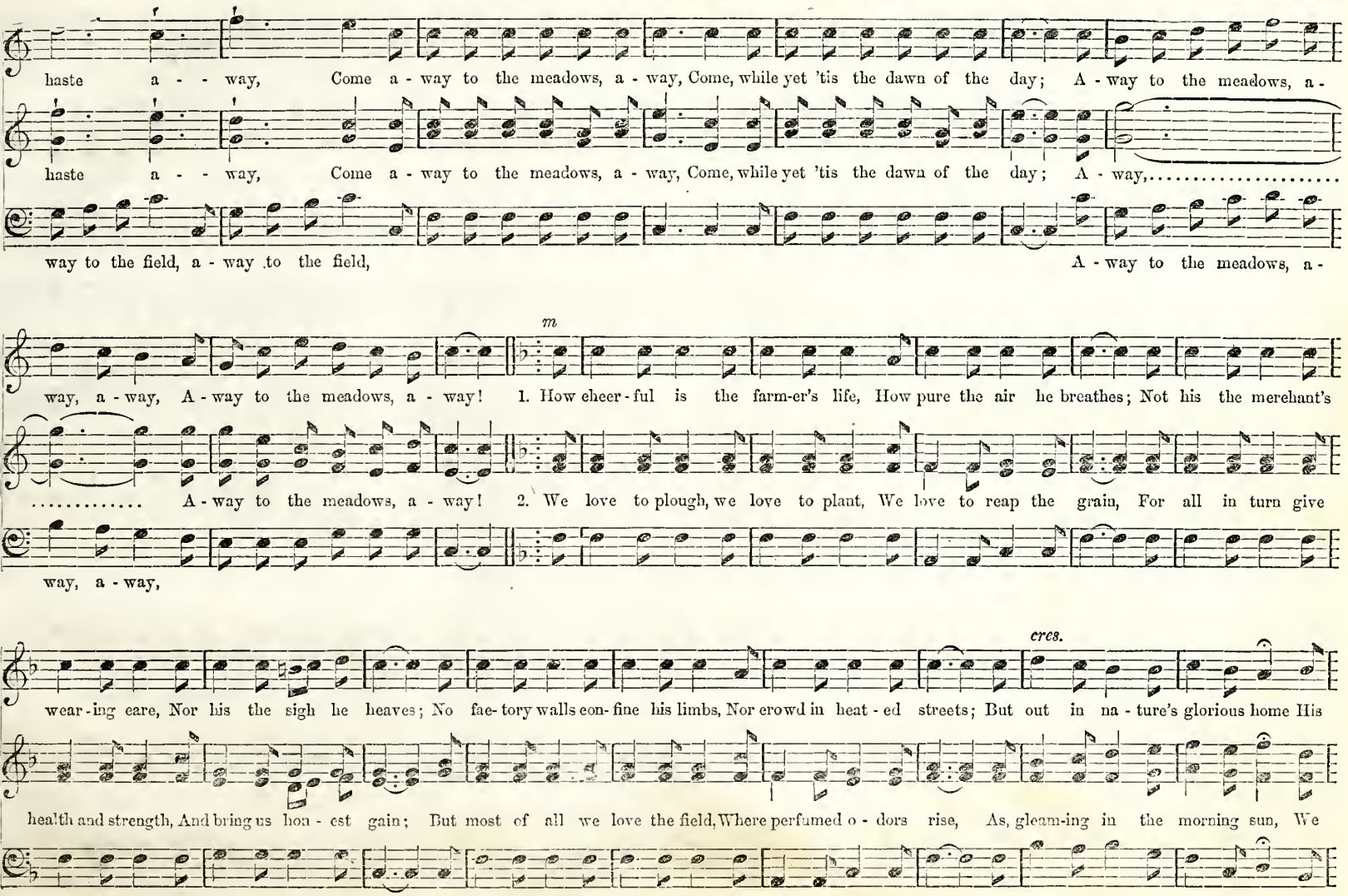


100 HAYMAKER'S GLEE. "Away to the Meadows, away."

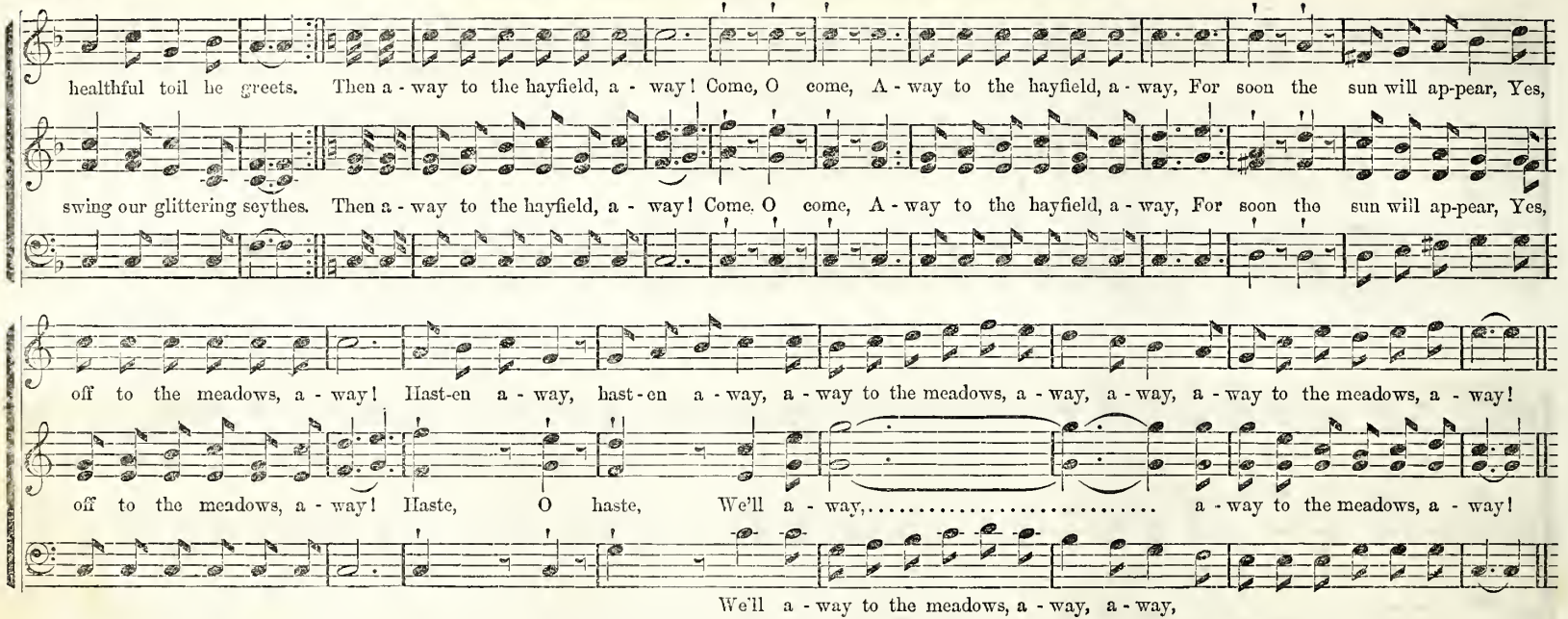
Allegretto Vivace.

GEO. F. ROOT, From "Haymakers," by permission.



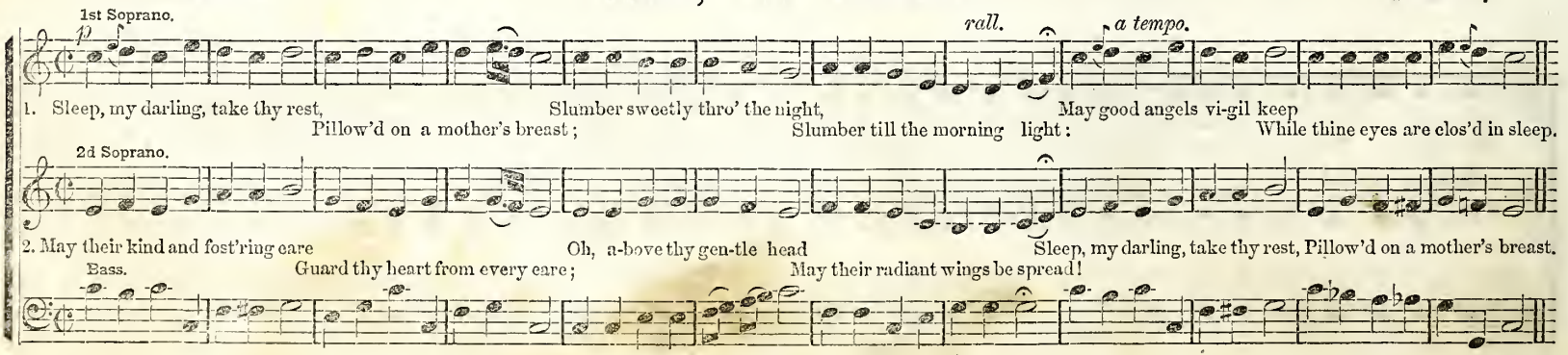

haste a - - way, Come a - way to the meadows, a - way, Come, while yet 'tis the dawn of the day; A - way to the meadows, a -
haste a - - way, Come a - way to the meadows, a - way, Come, while yet 'tis the dawn of the day; A - way,.....
way to the field, a - way to the field, A - way to the meadows, a -
way, a - way, A - way to the meadows, a - way! 1. How cheer - ful is the farm-er's life, How pure the air he breathes; Not his the merchant's
..... A - way to the meadows, a - way! 2. We love to plough, we love to plant, We love to reap the grain, For all in turn give
way, a - way,
wear - ing care, Nor his the sigh he heaves; No fac- tory walls con- fine his limbs, Nor crowd in heat - ed streets; But out in na - ture's glorious home His
health and strength, And bring us hon - est gain; But most of all we love the field, Where perfumed o - dors rise, As, gleam-ing in the morning sun, We

HAYMAKER'S GLEE. Concluded.



SLEEP, MY DARLING.

Andante teneramente. Welsh Melody.

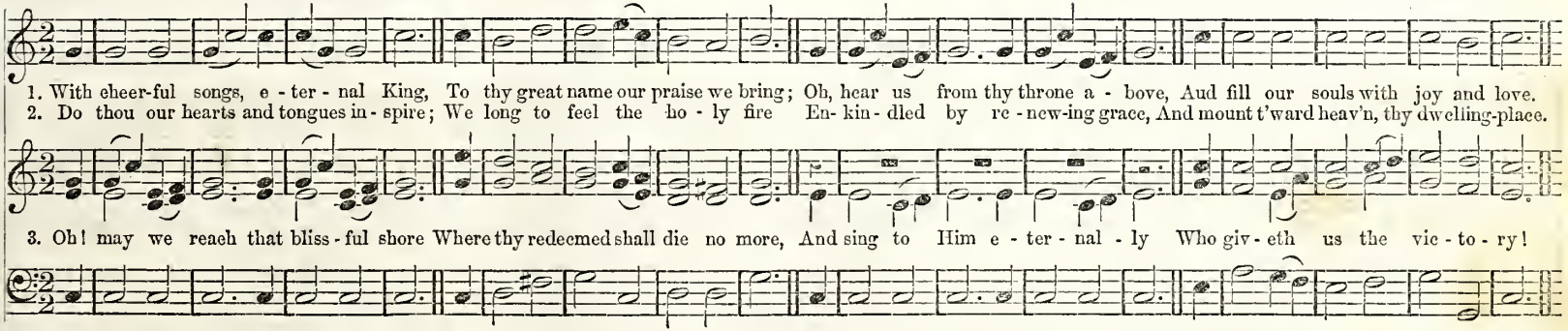


THE VICTORY.

DEDICATION. L. M.

Hymn written for this work by WM. F. SHERWIN.

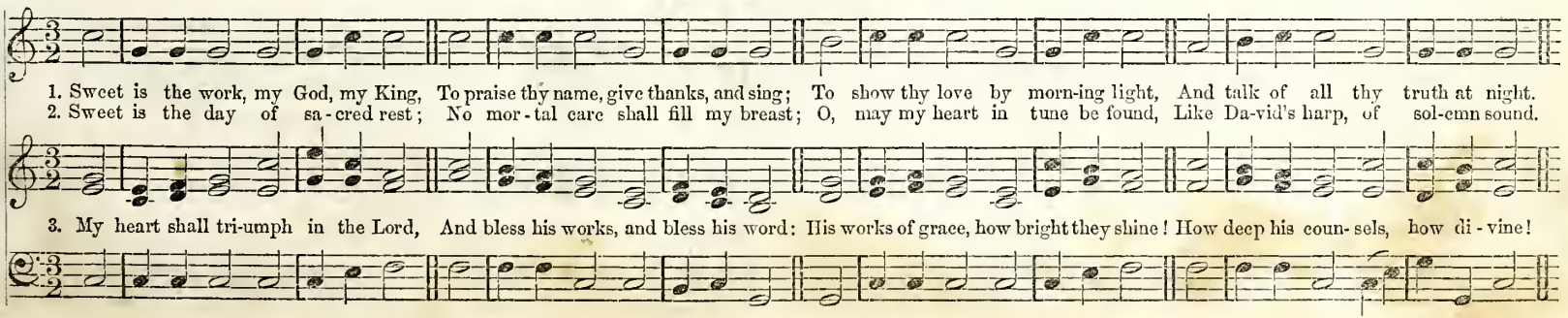
WM. B. BRADBURY.



BRADBURY. L. M.

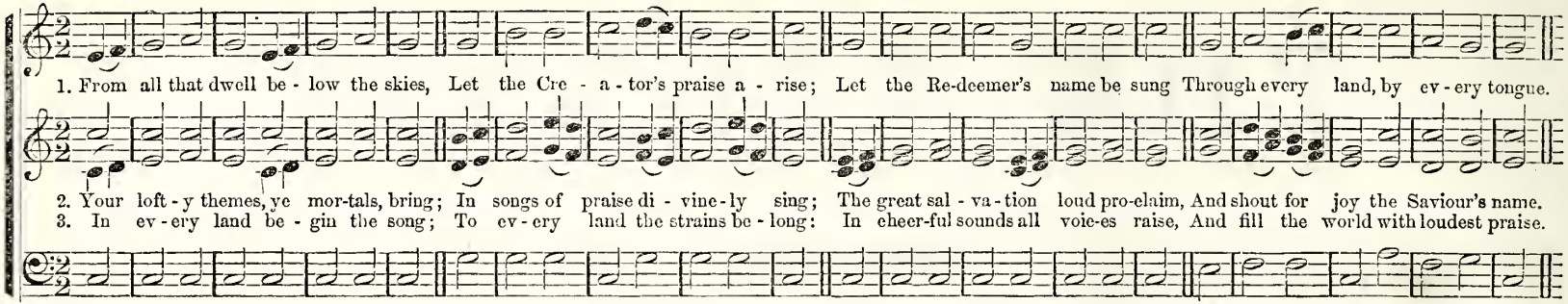
Glowing.

CHESTER G. ALLEN.



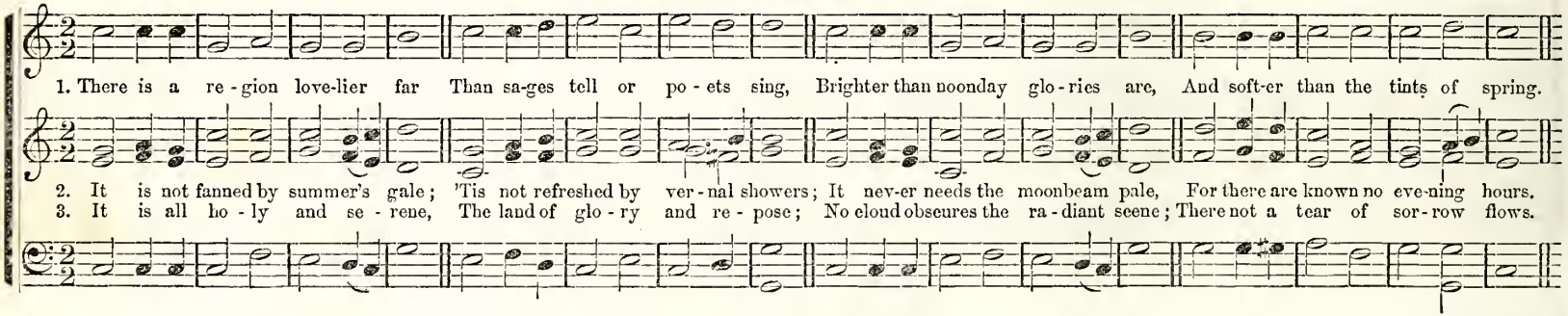
PRAISE. L. M.

WM. F. SHERWIN.



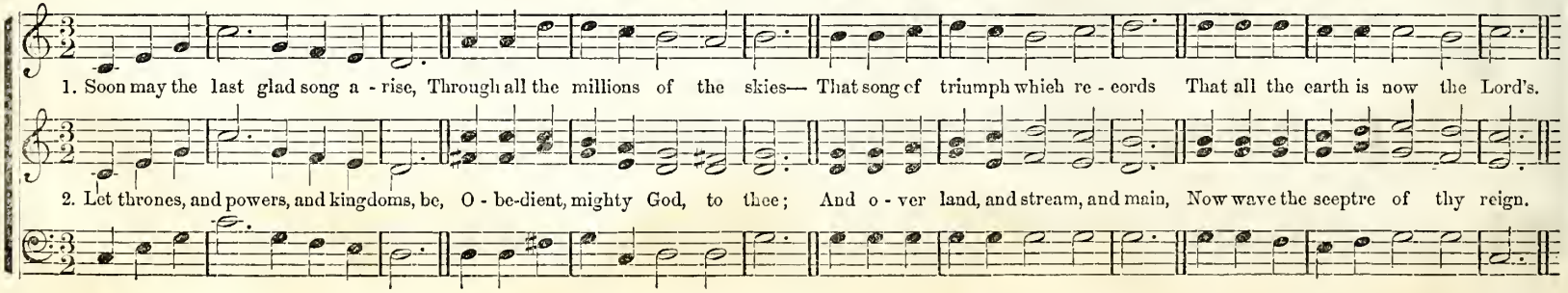
HAUPTMANN. L. M.

WM. B. BRADBURY.



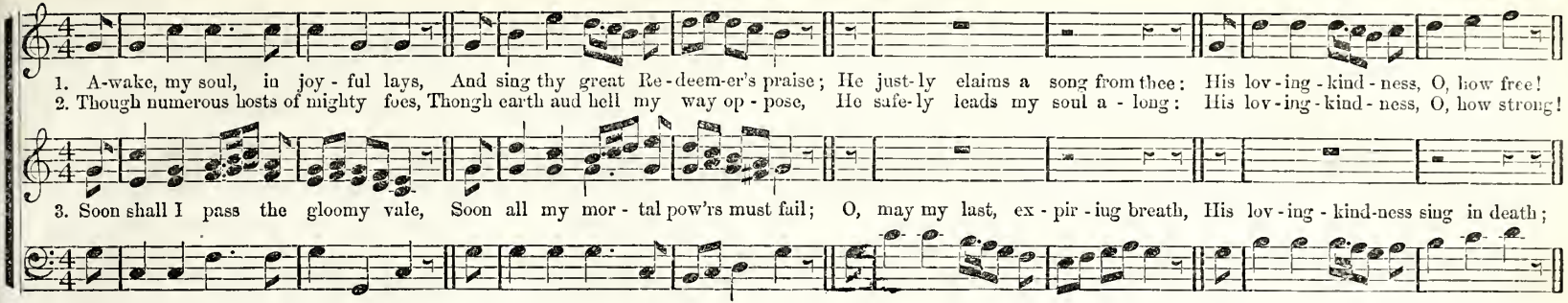
NICO. L. M.

WM. B. BRADBURY.



With Spirit.

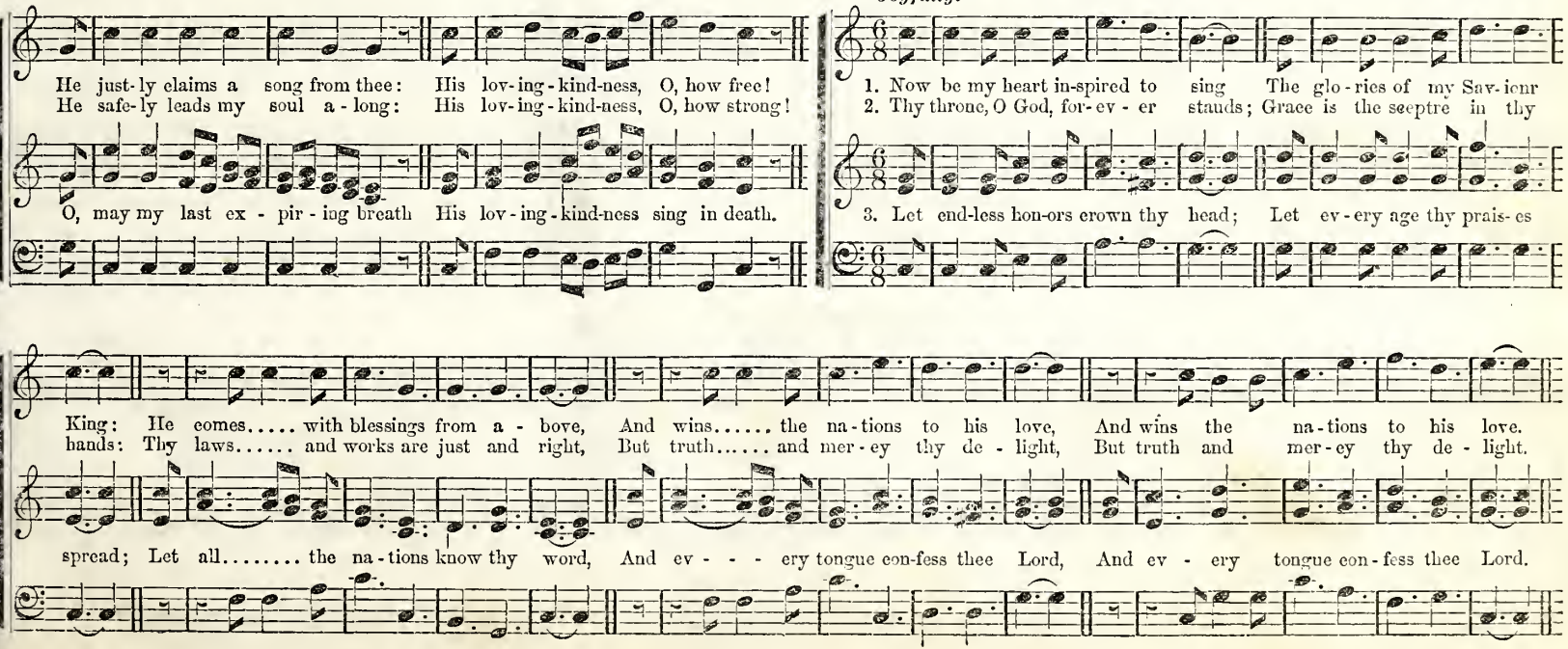
JUBILEE. L. M.



BLENNIE. L. M.

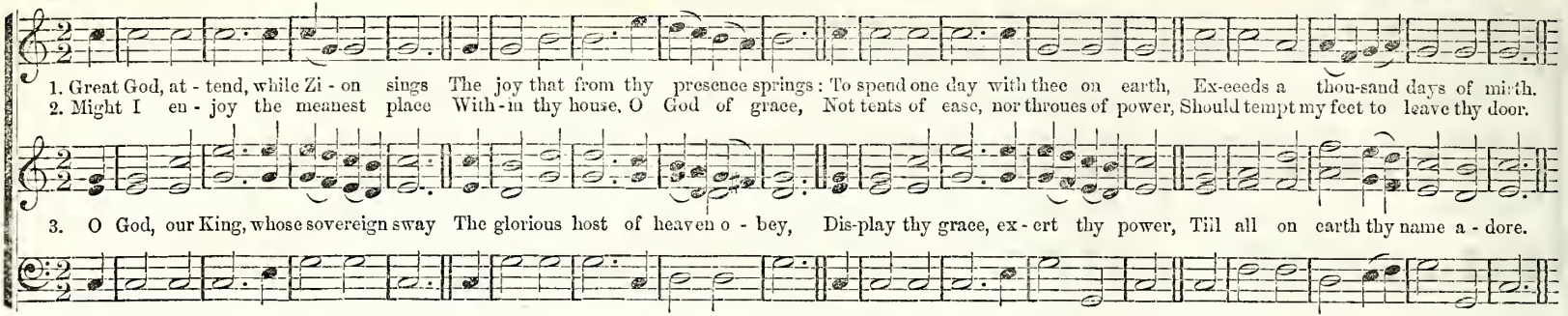
W. B. BRADBURY.

Joyfully.



TABERNACLE. L. M.

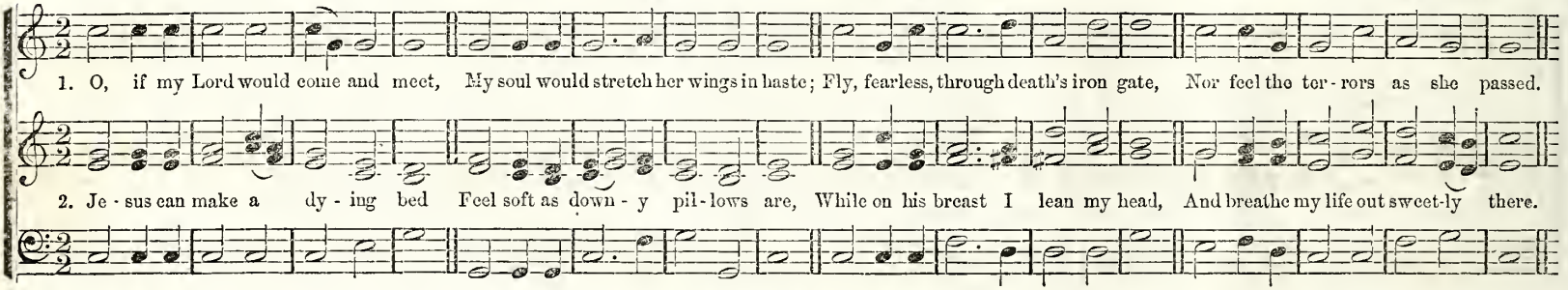
WM. B. BRADBURY.



ZEPHYR. L. M.

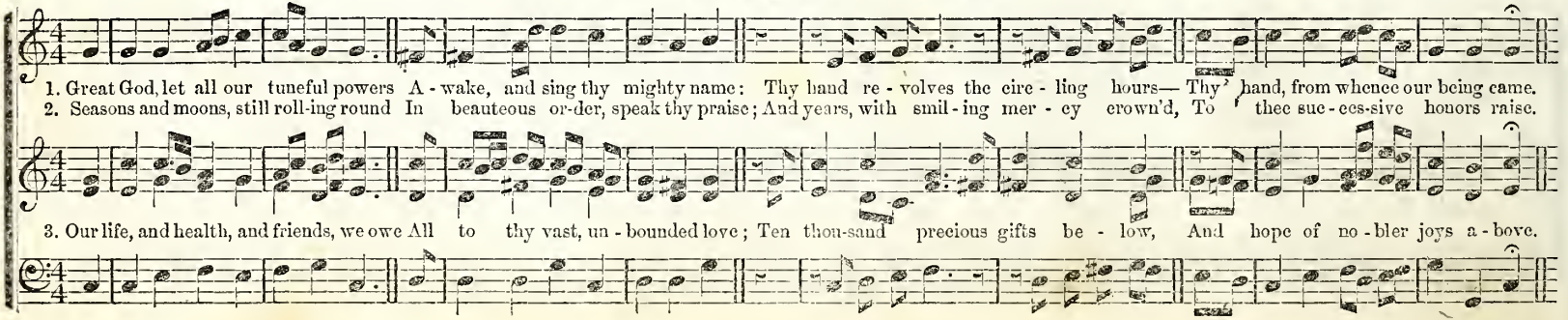
Gently.

WM. B. BRADBURY.

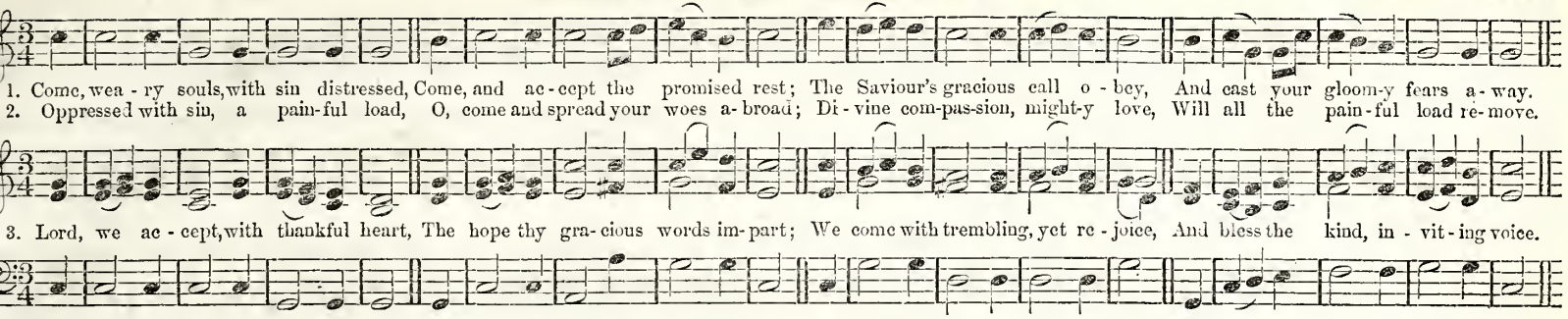


GRANTVILLE. L. M.

WM. B. BRADBURY.

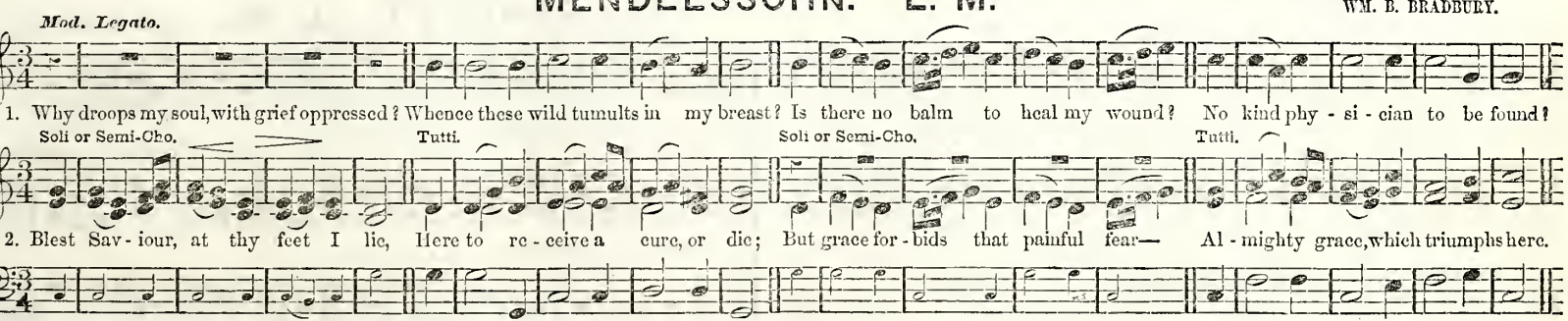


INVITATION. L. M.



MENDELSSOHN. L. M.*

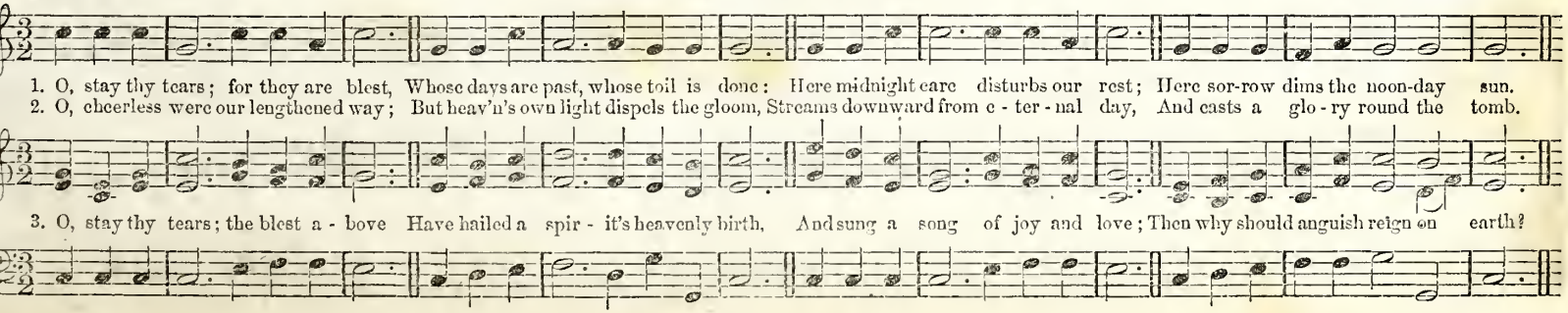
WM. B. BRADBURY.



*Where there is no instrument the small notes in the bass should be gently sung.

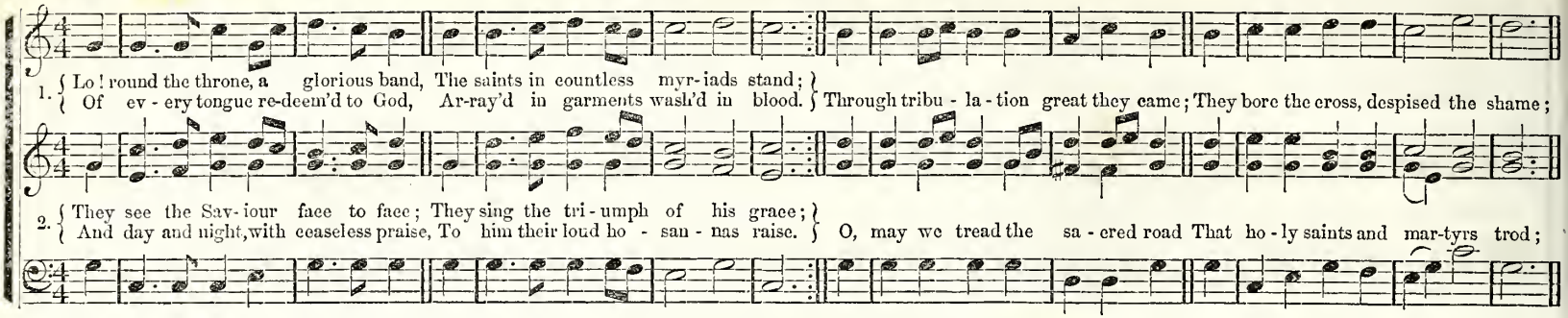
ROGERS. L. M.

WM. F. SHERWIN.



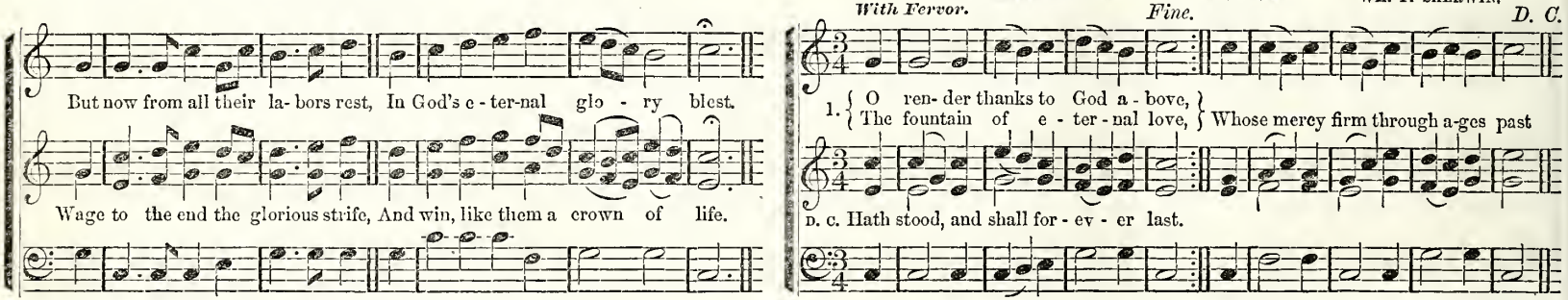
NAGELI. L. M. Double.

Arr. by W. B. B. from NÄGELI.



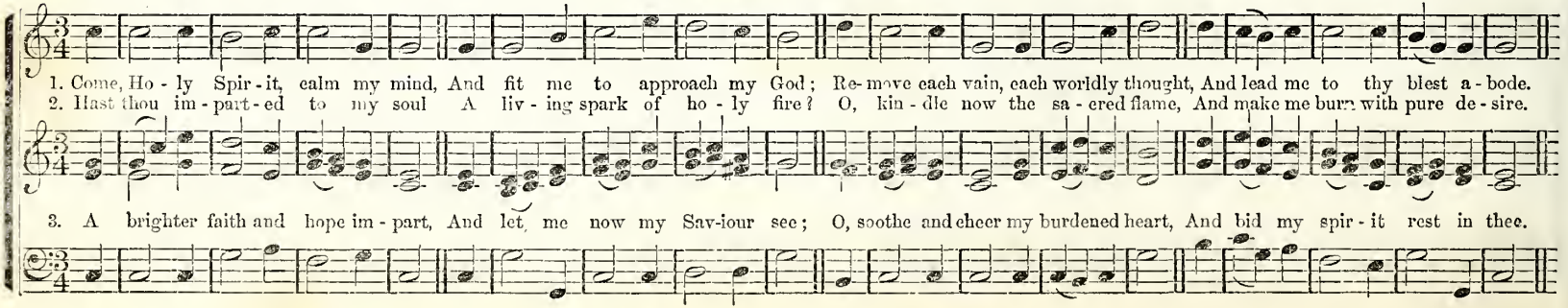
BENNETT. L. M.

WM. F. SHERWIN.



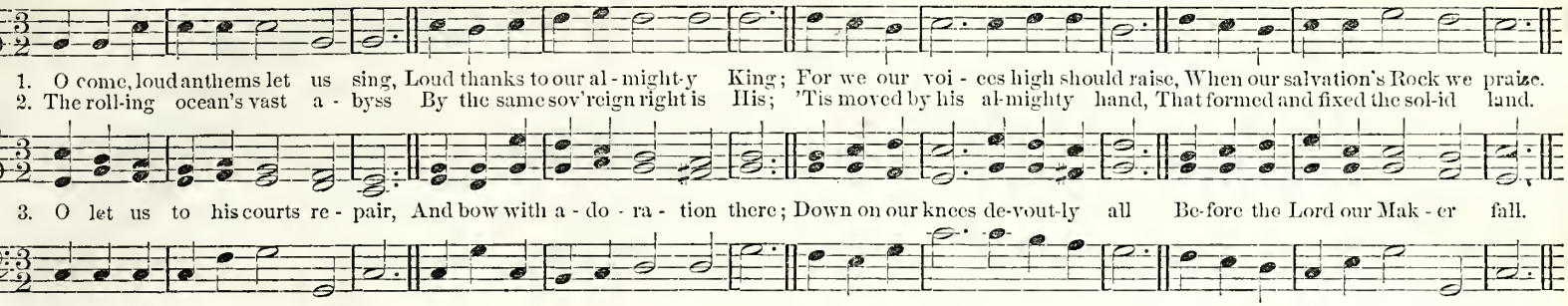
PEACE. L. M.

CHESTER G. ALLEN.



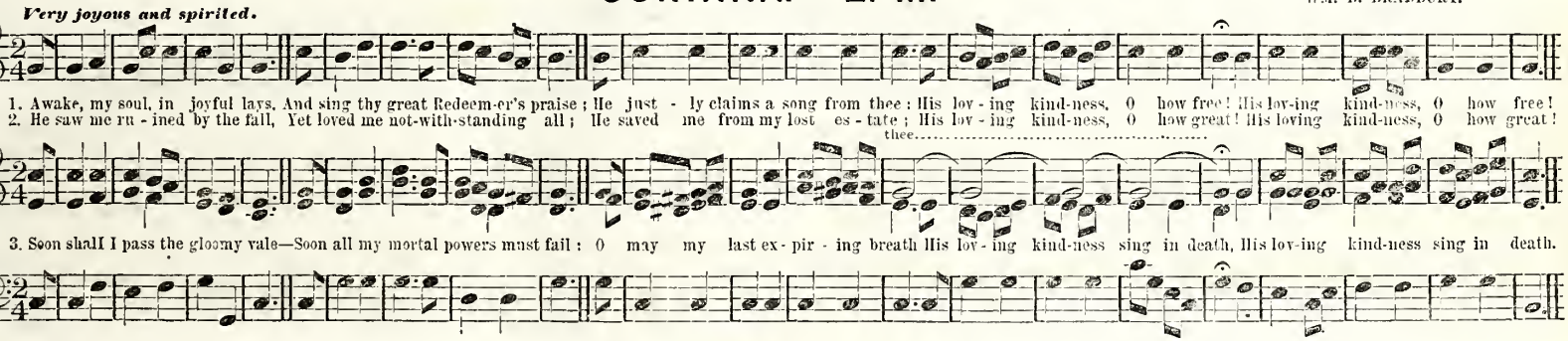
VERNON CHANT. L. M.

HUBERT P. MAIN.



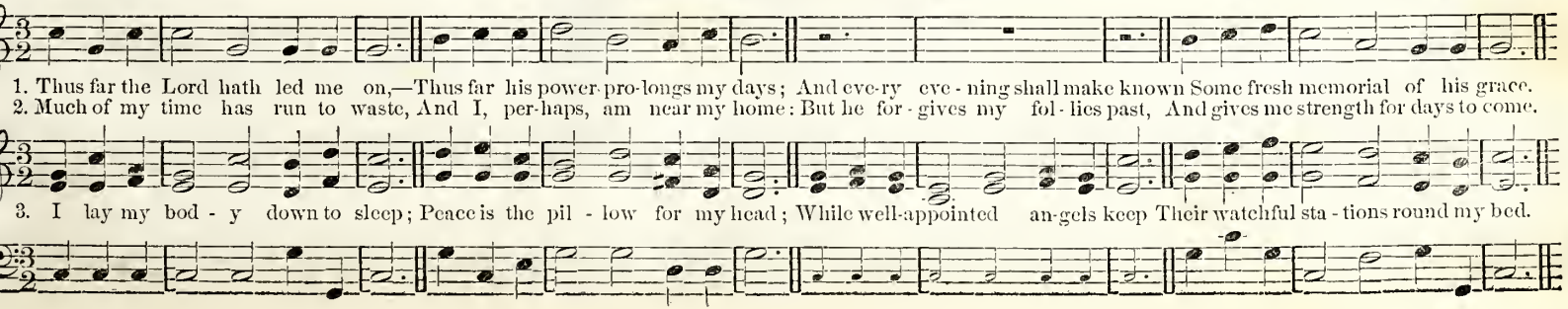
CORINNA. L. M.

WM. B. BRADBURY.



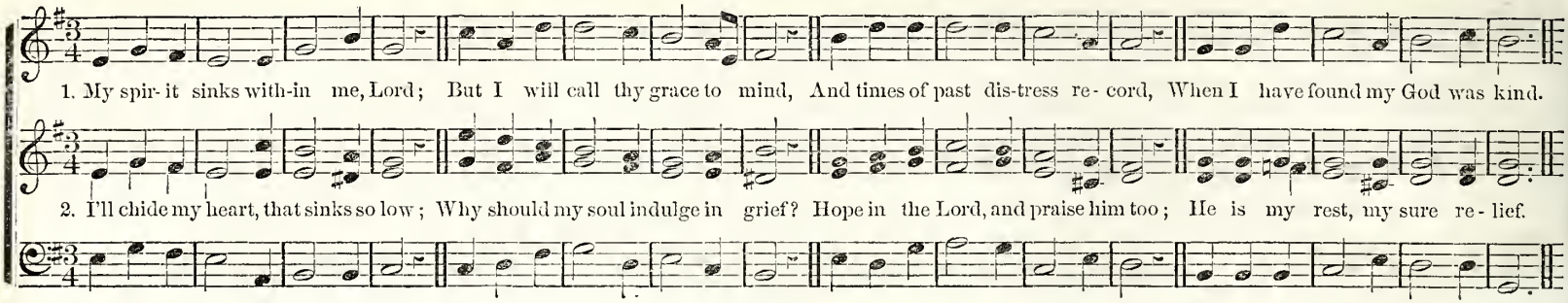
LEWISBURG. L. M.

W. U. BUTCHER.



RELIEF. L. M.

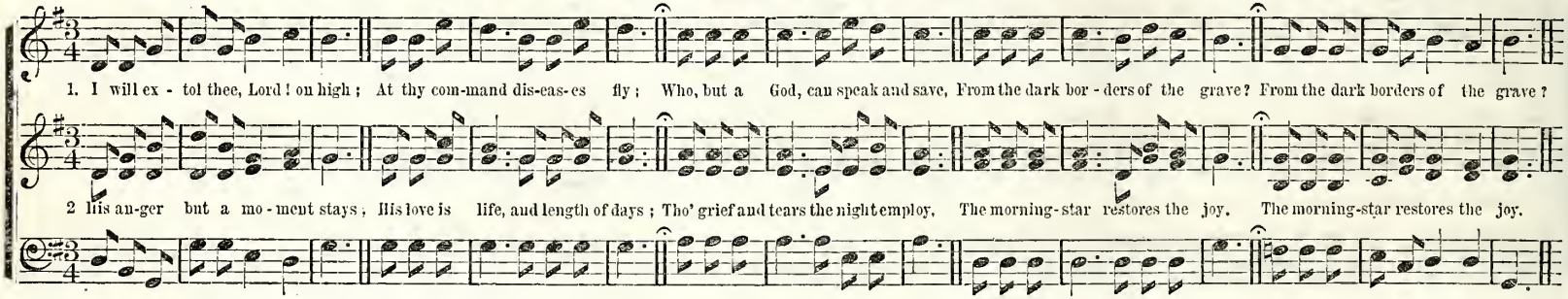
WM. F. SHERWIN.



Majestic.

COMMAND. L. M.

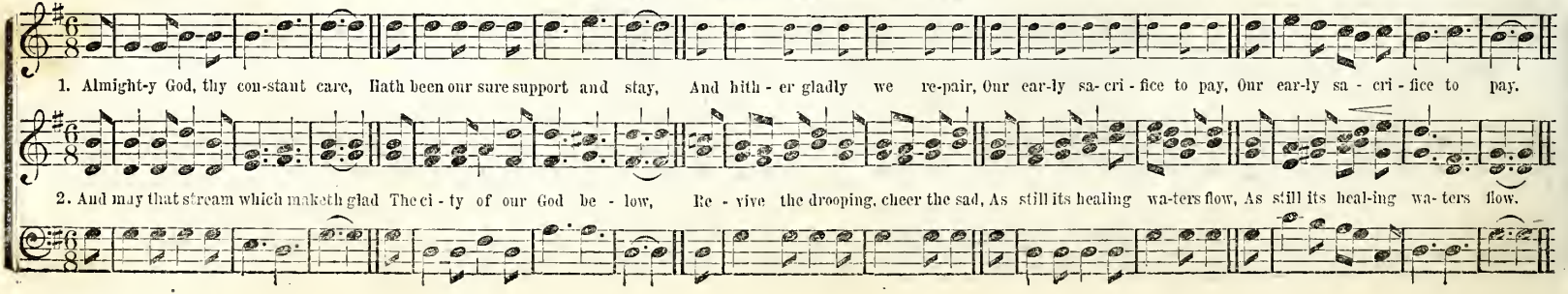
WM. B. BRADBURY.



Legato.

BLANFORD. L. M.

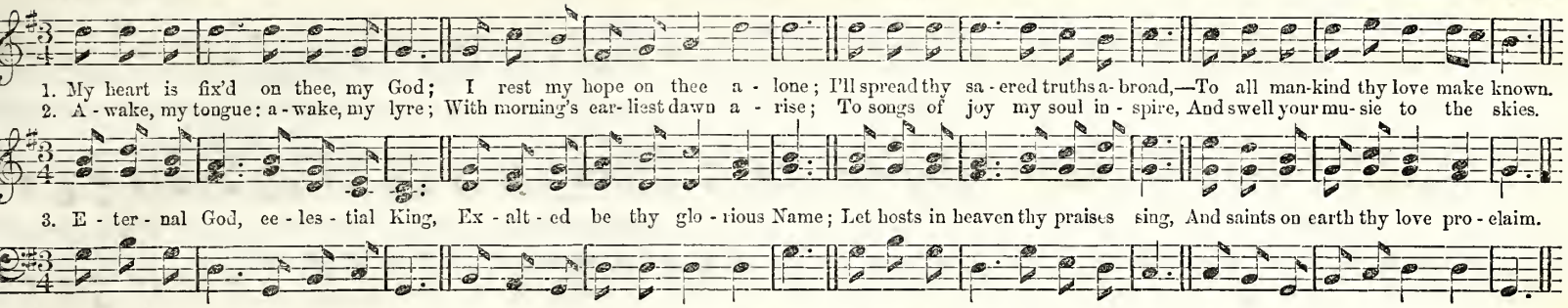
WM. B. BRADBURY.



OTSEGO. L. M.

Very Spirited.

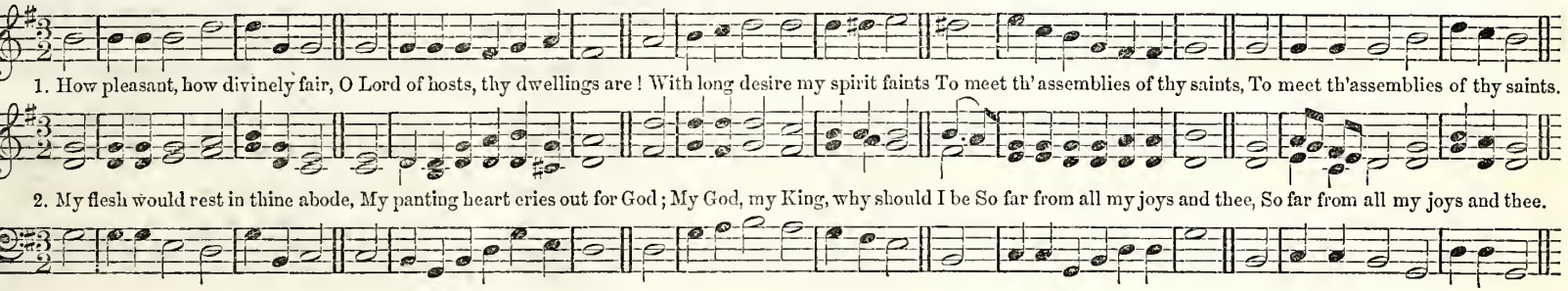
CHESTER G. ALLEN.



ROLLAND. L. M.

Moderato.

WM. B. BRADBURY.

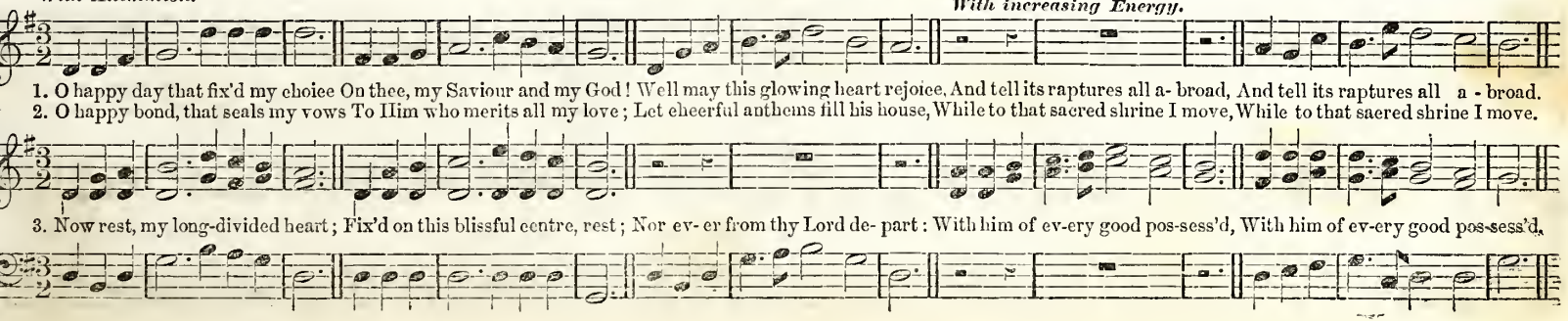


SHELDON. L. M.

With Animation.

WM. B. BRADBURY.

With increasing Energy.



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ESHER. L. M. Double.

WM. B. BRADBURY.

Legato—but not heavy. Increase towards the end.

1. How pleasant, how di - vine-ly fair, O Lord of hosts, thy dwellings are! With long de-sire my spir-it faints To meet th' assemblies of thy saints. 2. My flesh would rest in

2. Blest are the men whose hearts are set To find the way to Zion's gate; God is their strength; and thro' the road, They lean upon their helper, God. 4. Cheerful they walk, with

thine a-bode; My panting heart cries out for God; My God, my King, why should I be So far from all my joys and thee? So far.... from all my joys and thee.

growing strength, Till all shall meet in heav'n at length; Till all before thy face appear, And join in no - bler worship there, And join in nobler wor - - ship there.

CARMEL. L. M.

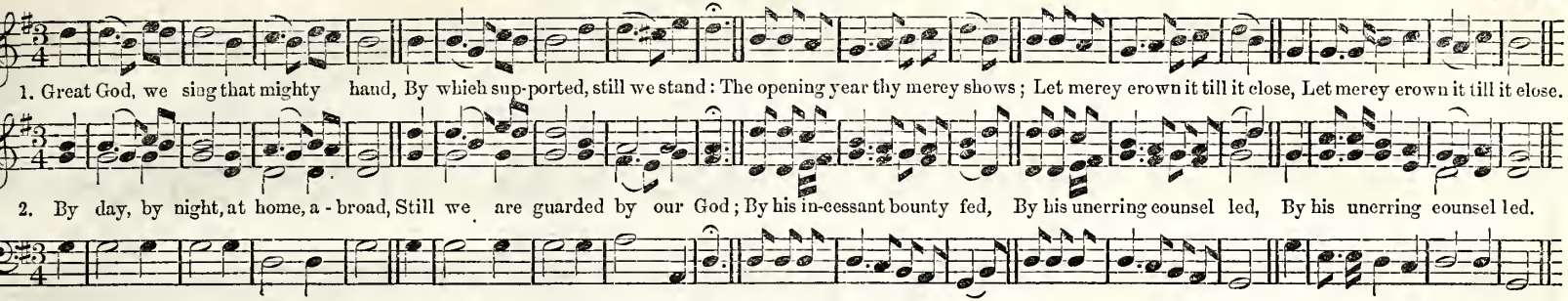
CHESTER G. ALLEN,

1. Inscribed up - on the cross we see, In glow-ing let-ters, "God is love;" He bears our sins up - on the tree; He brings us mer - cy from a - bove.
2. The cross! it takes our guilt a - way; It holds the faint - ing spir - it up; It cheers with hope the gloom-y day, And sweetens ev - ery bit - ter cup;—

3. The balm of life, the cure of woe, The meas-ure and the pledge of love; The sin - ner's ref-uge here be - low, The an - gel's theme in heaven a - bove.

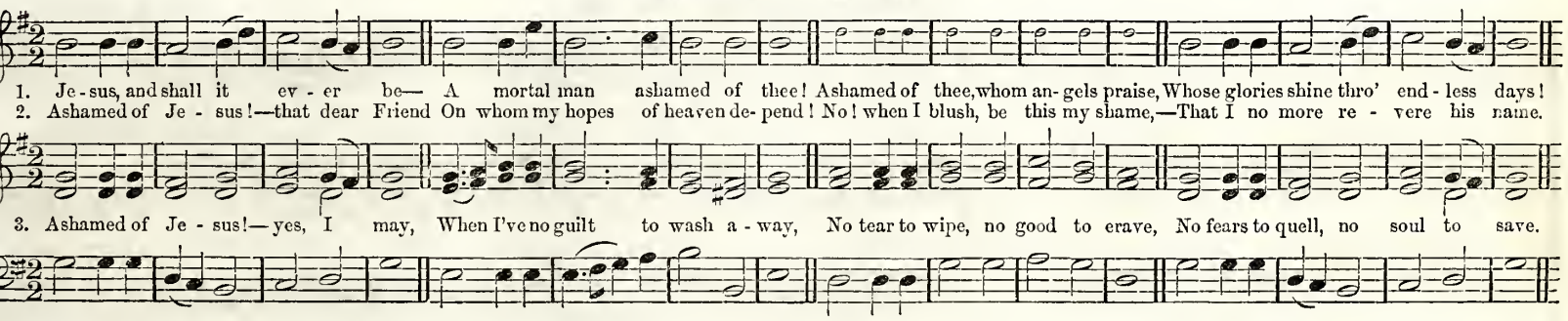
NORTHAMPTON. L. M.

WM. B. BRADBURY.



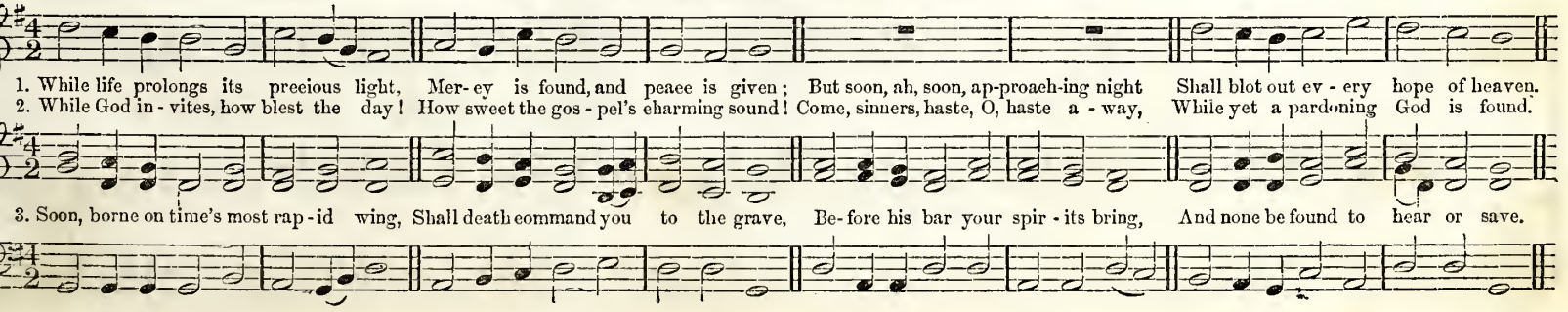
MEROE. L. M.

WM. B. BRADBURY.



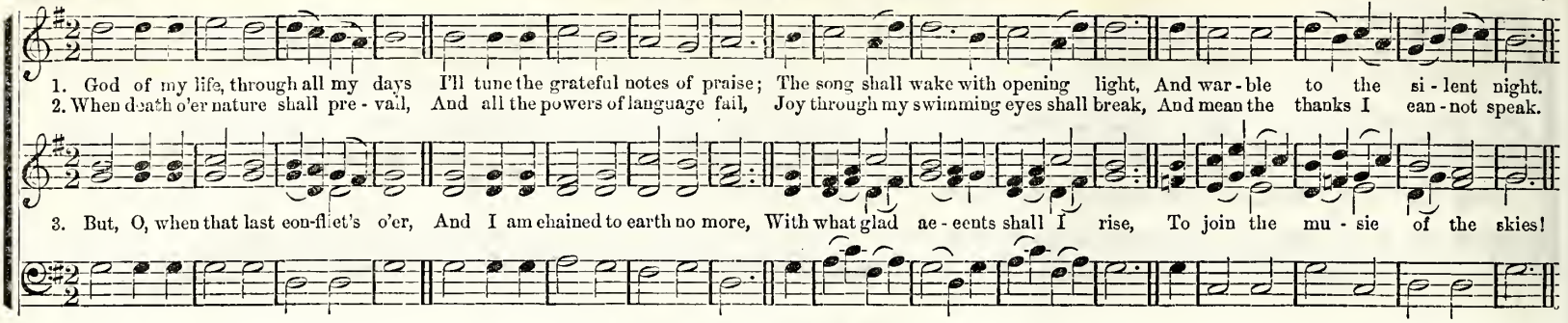
ENTREATY. L. M.

W. F. SHERWIN.



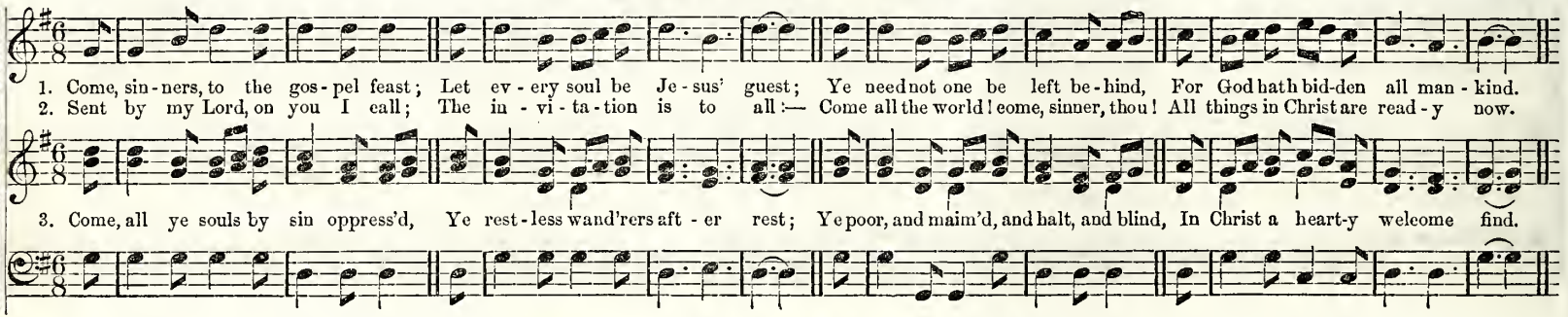
EATON. L. M.

WM. B. BRADBURY.



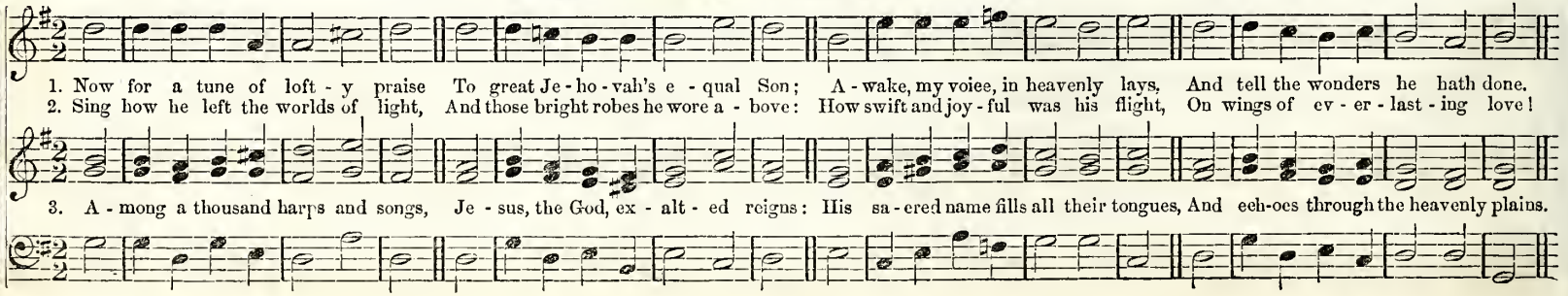
MILBRIDGE. L. M.

WM. B. BRADBURY.



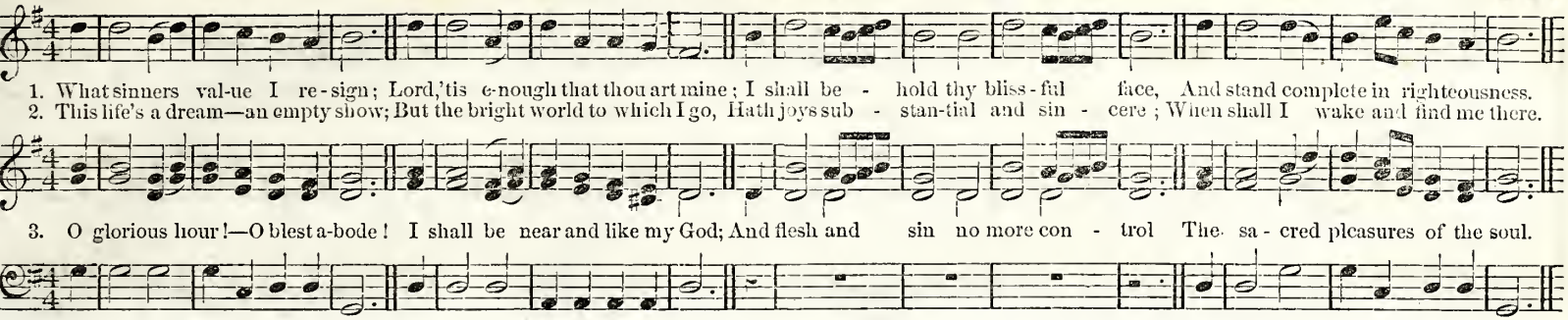
AMERICAN CHANT. L. M.

CH. ZEUNER. From the "Am. Harp."



HANSON PLACE. L. M.

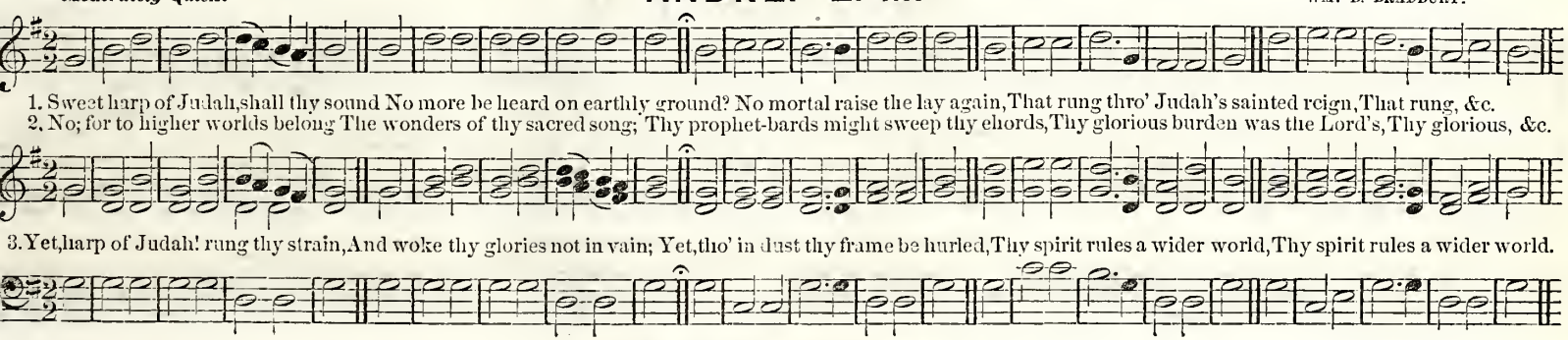
Rev. R. LOWRY.



ANDRE. L. M.

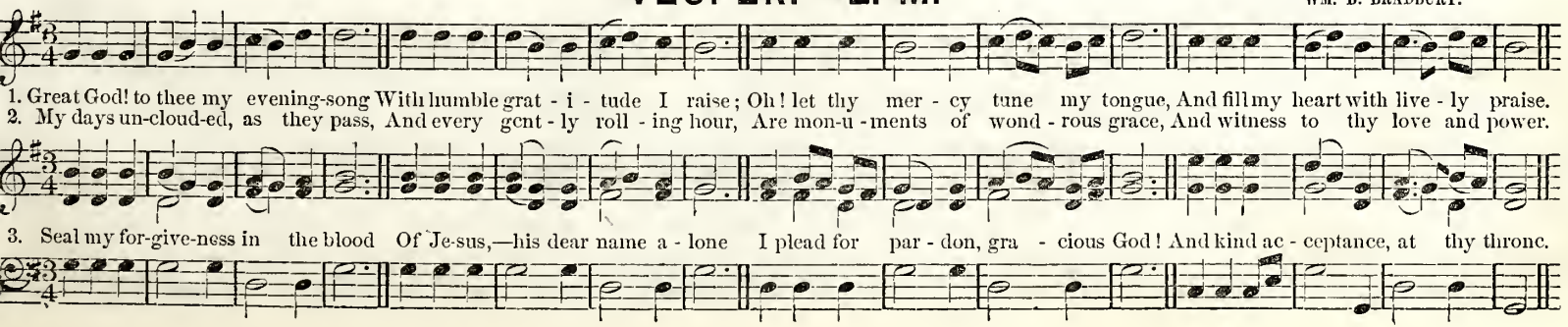
Moderately Quick.

WM. B. BRADBURY.



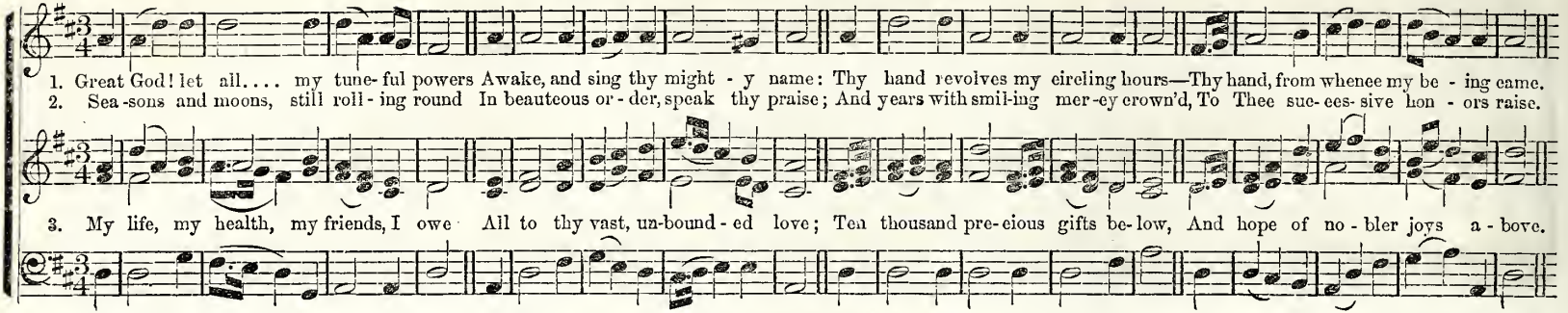
VESPER. L. M.

WM. B. BRADBURY.



COURT STREET. L. M.

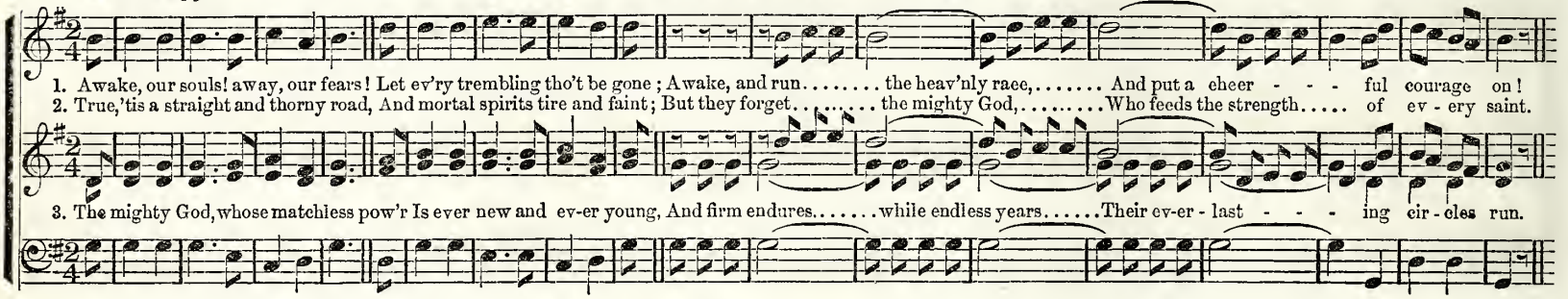
T. J. COOK.



NEWFIELD. L. M.

With Energy.

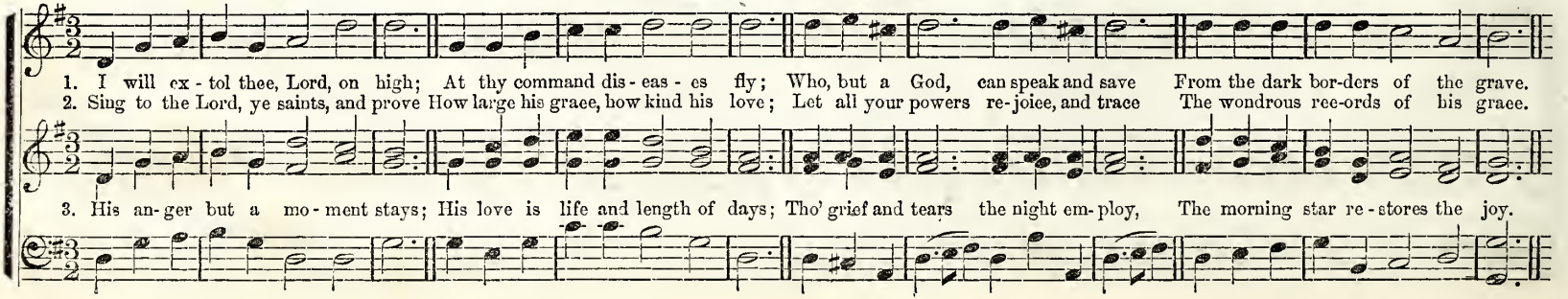
Dr. L. MASON.



ZALMON. L. M.

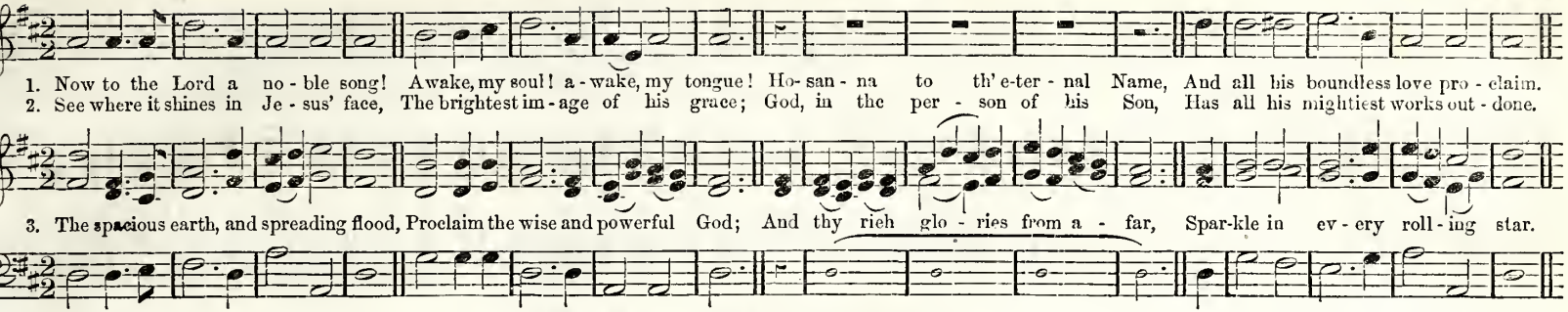
Very Bold and Energetic.

S. F.



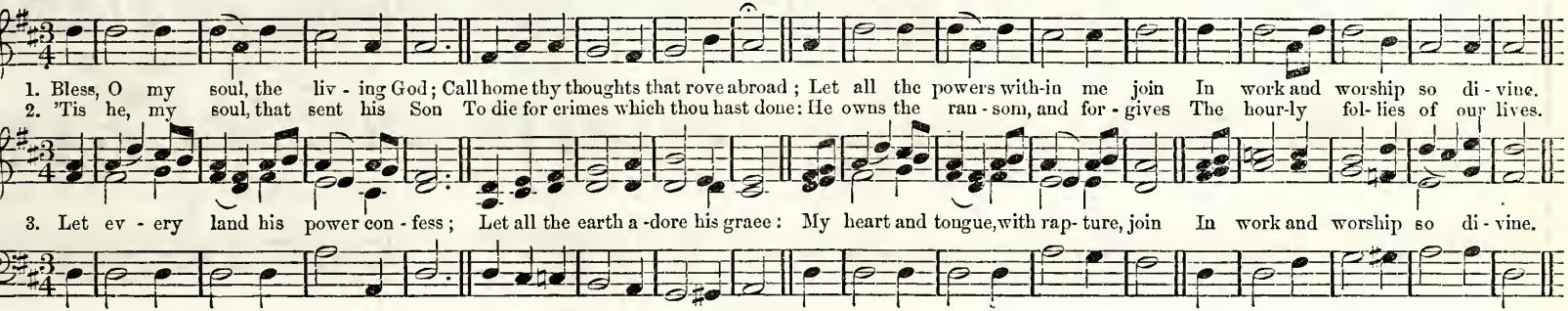
HUDSON. L. M.

W. F. SHERWIN.



KREUTZER. L. M.

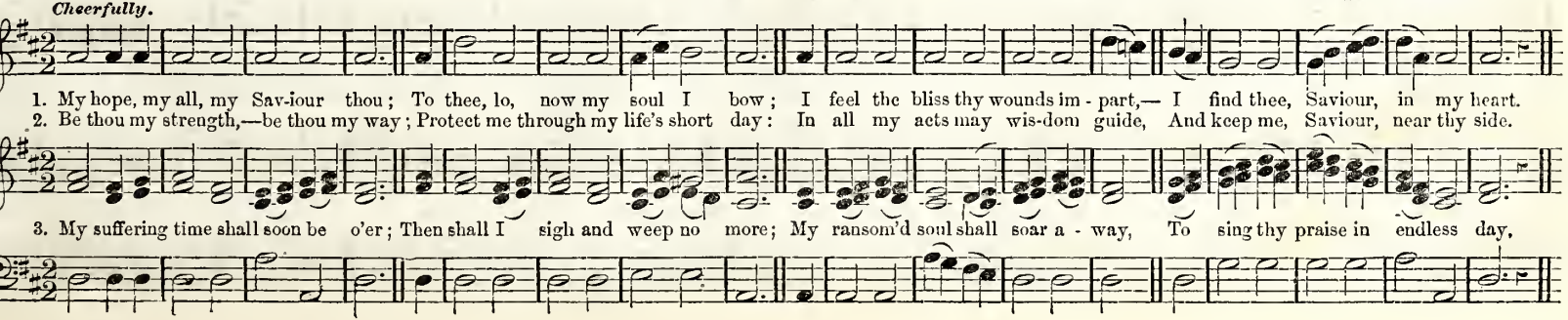
Arr. by W. B. B. from C. KREUTZER.



ABO. L. M.

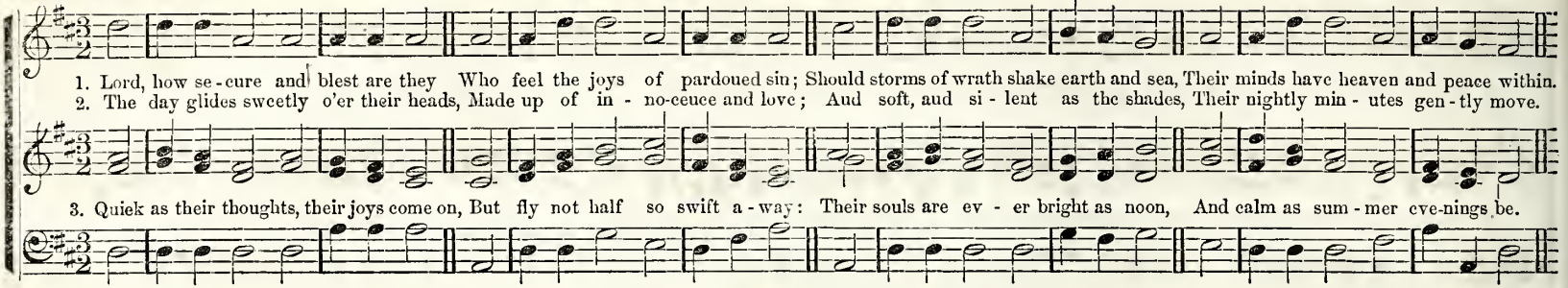
WM. B. BRADBURY.

Cheerfully.



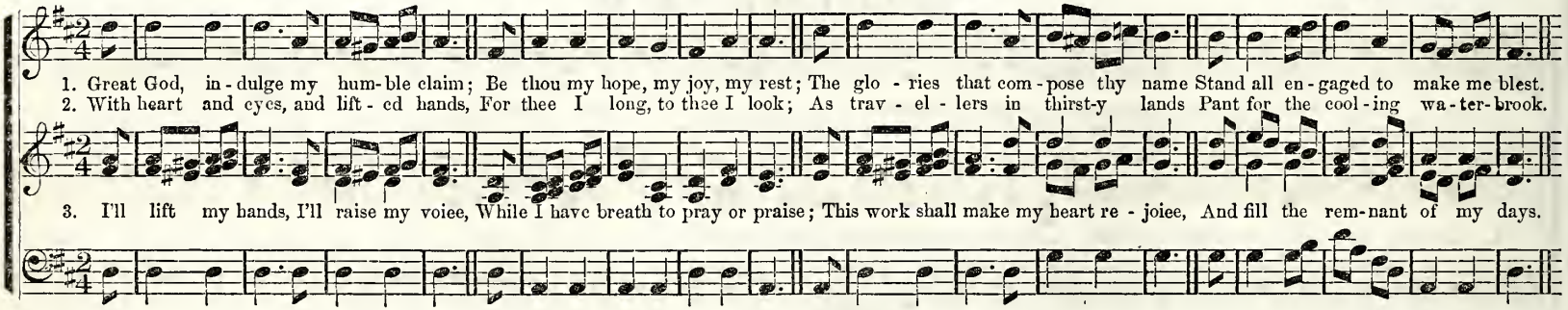
PROTECTION. L. M.

CHESTER G. ALLEN.



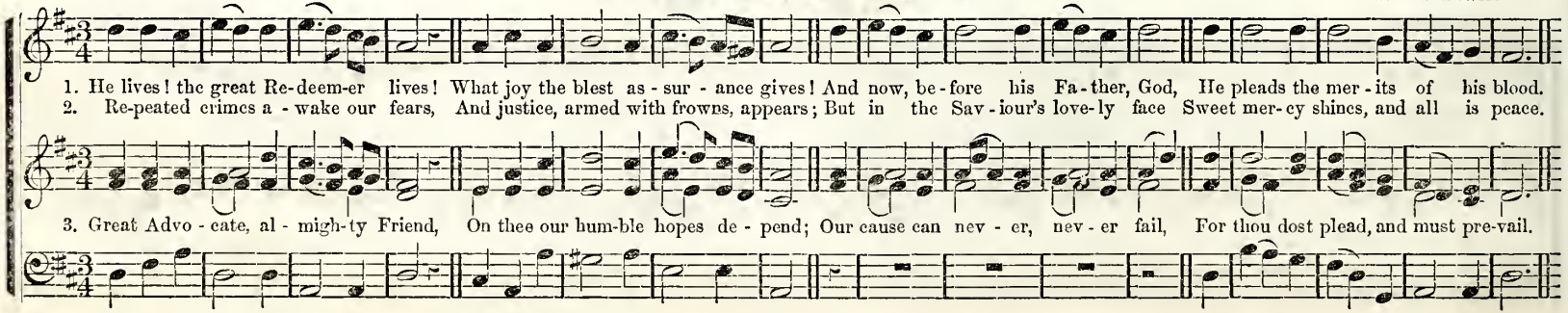
CONFIDENCE. L. M.

WM. B. BRADBURY.



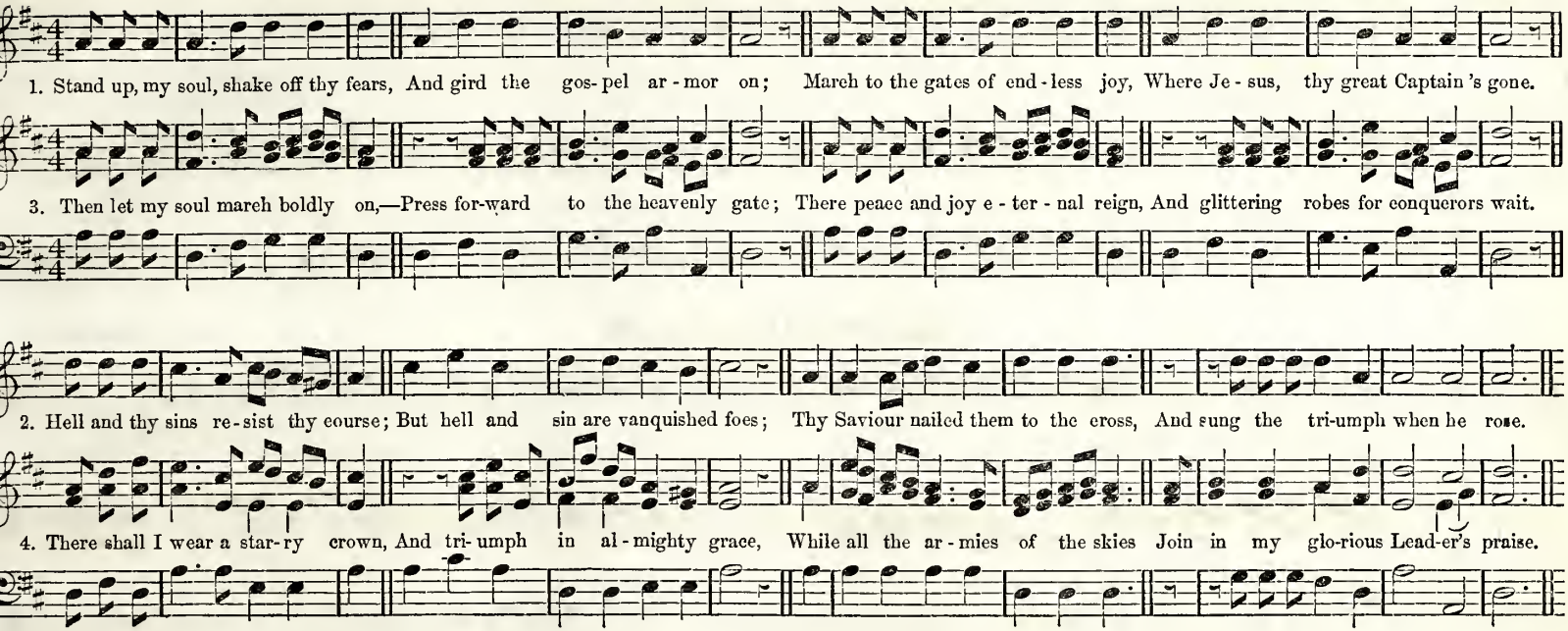
ASSURANCE. L. M.

W. F. SHERWIN.



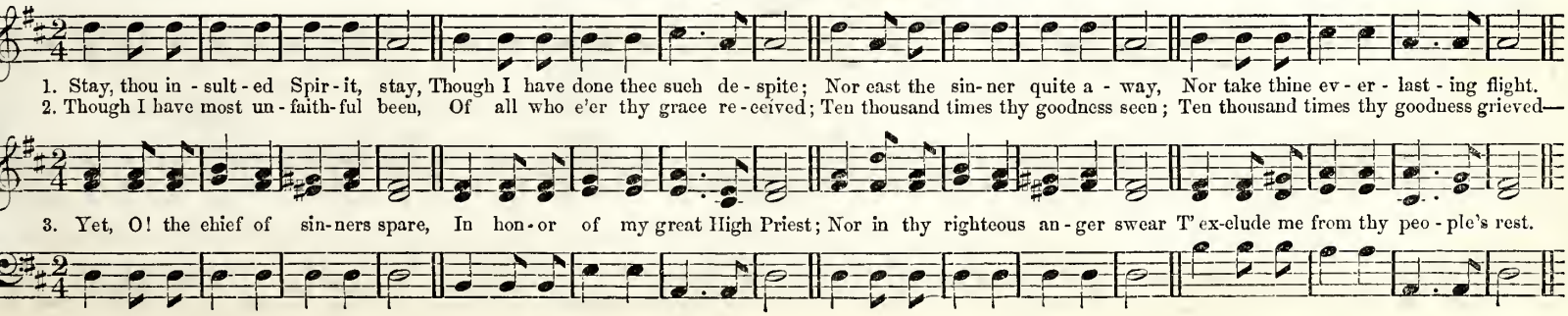
WARFARE. L. M. Double.

Arr. by WM. B. BRADBURY, from a German Theme.



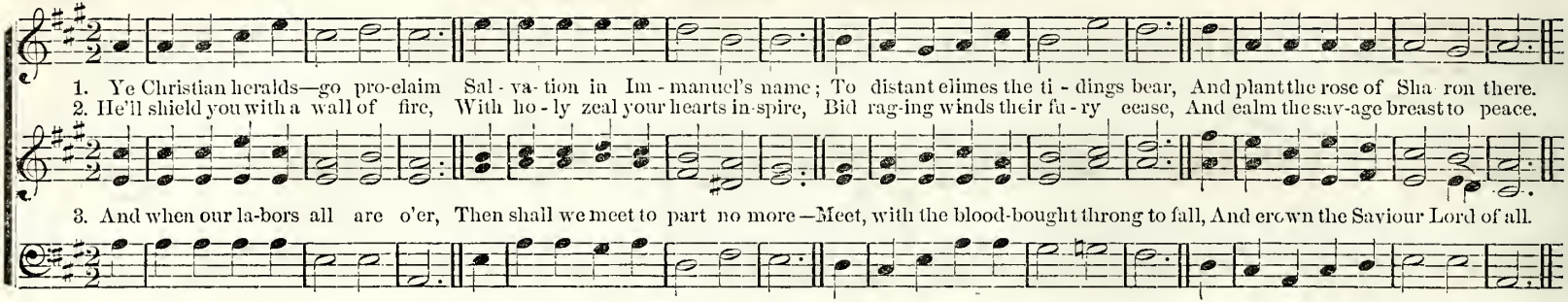
REPENTANCE. L. M.

WM. B. BRADBURY.



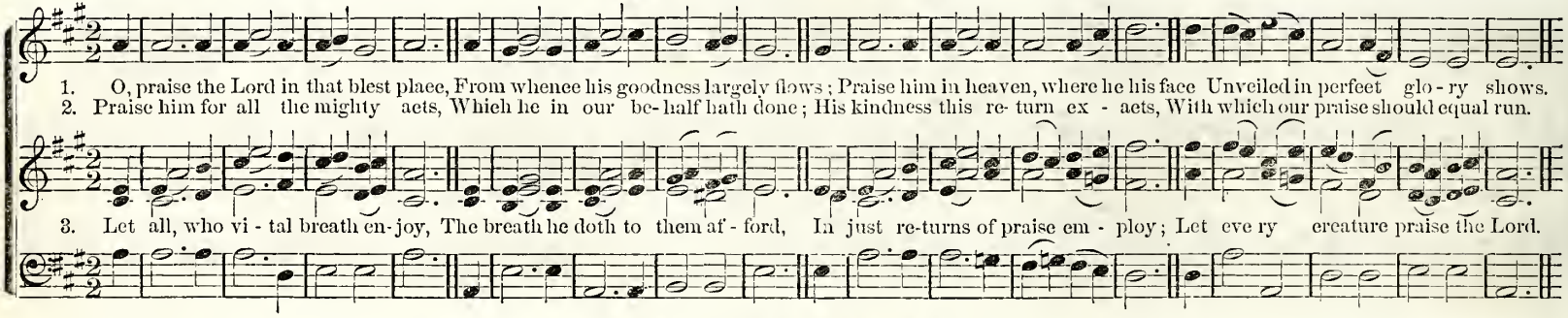
KING. L. M.

WM. F. SHERWIN.



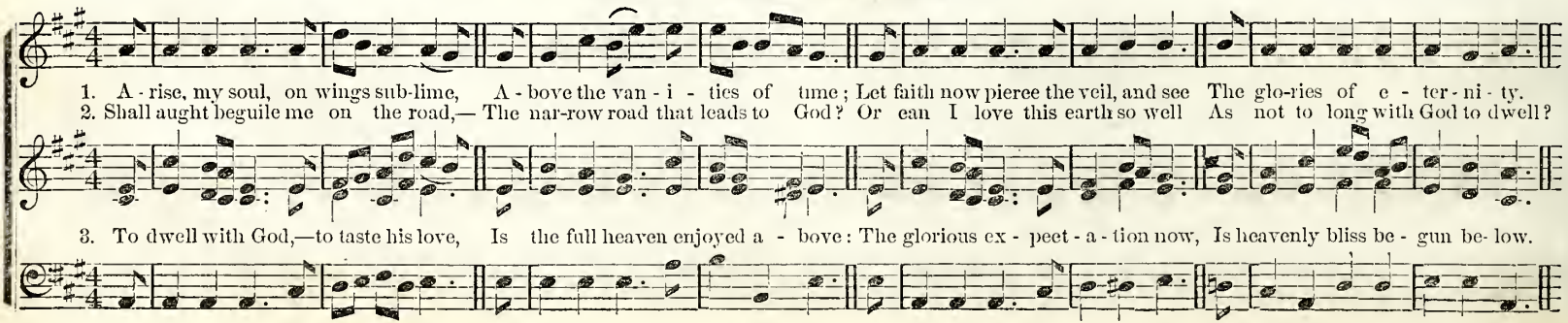
LEONARD. L. M.

WM. B. BRADBURY.

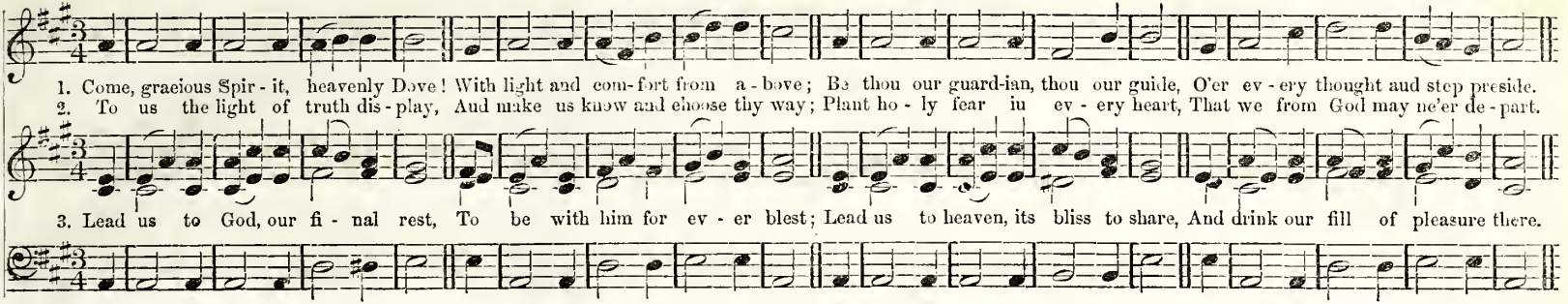


LANGLEY. L. M.

CHESTER G. ALLEN.

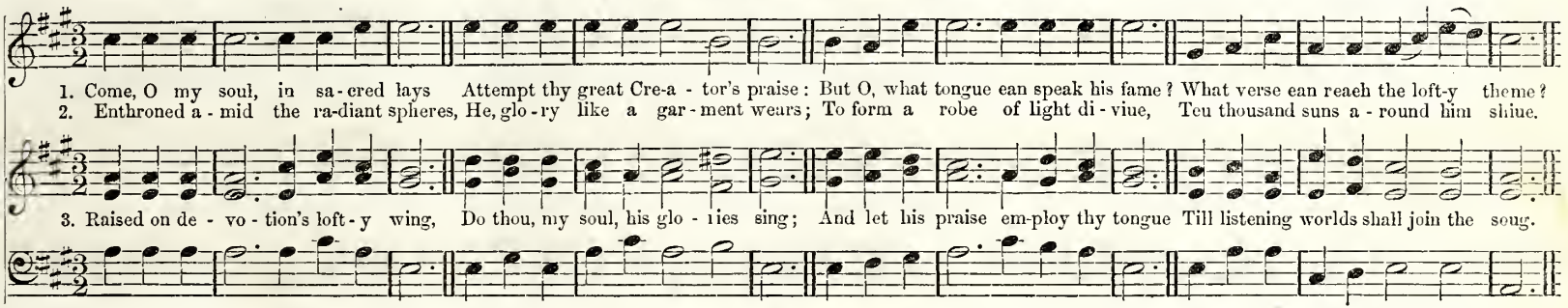


GUARDIAN. L. M.



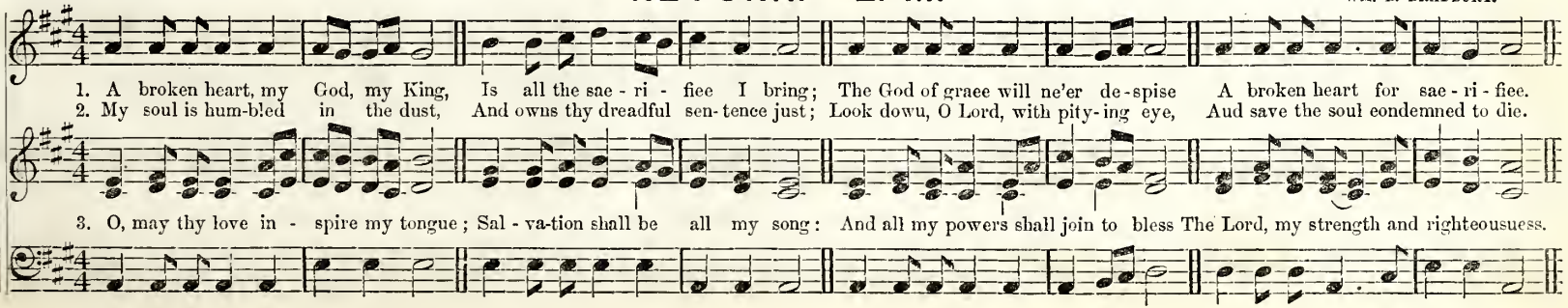
WOODBURY. L. M.

WM. F. SHERWIN.



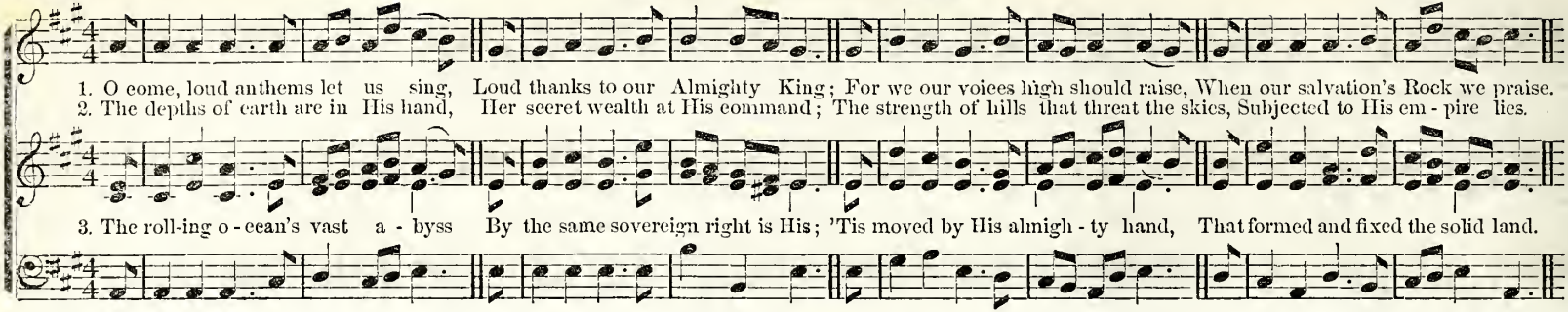
RETURN. L. M.

WM. B. BRADBURY.



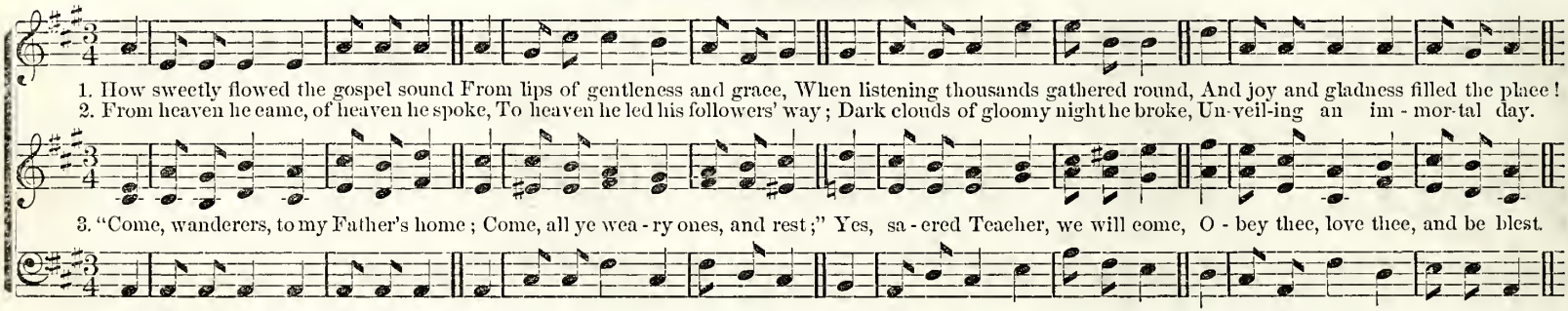
GLEN COVE. L. M.

CHESTER G. ALLEN.



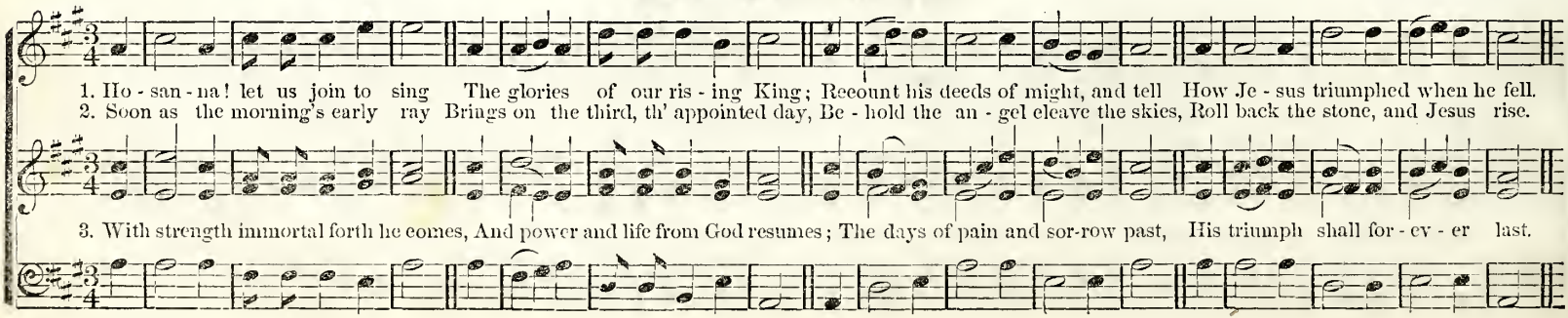
HEATH. L. M.

W. F. SHERWIN.



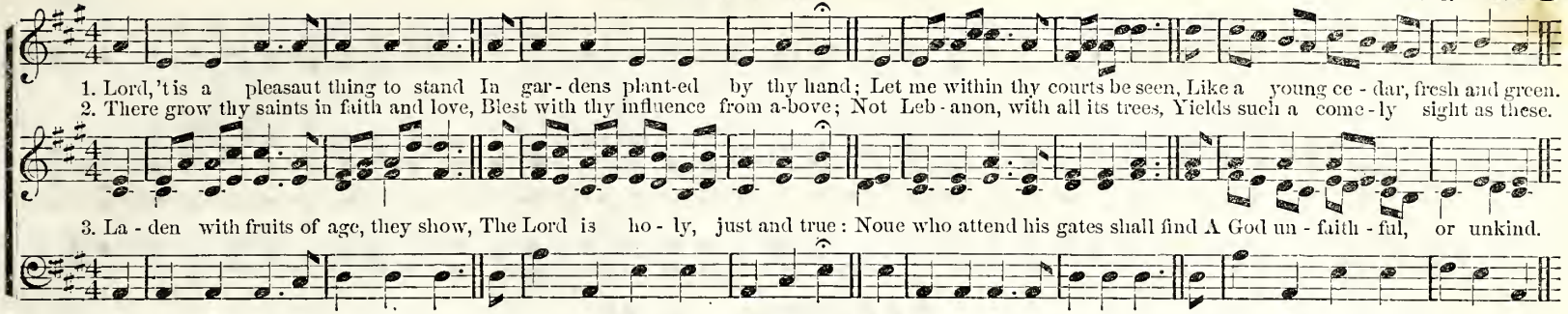
DALMA. L. M.

WM. B. BRADBURY.



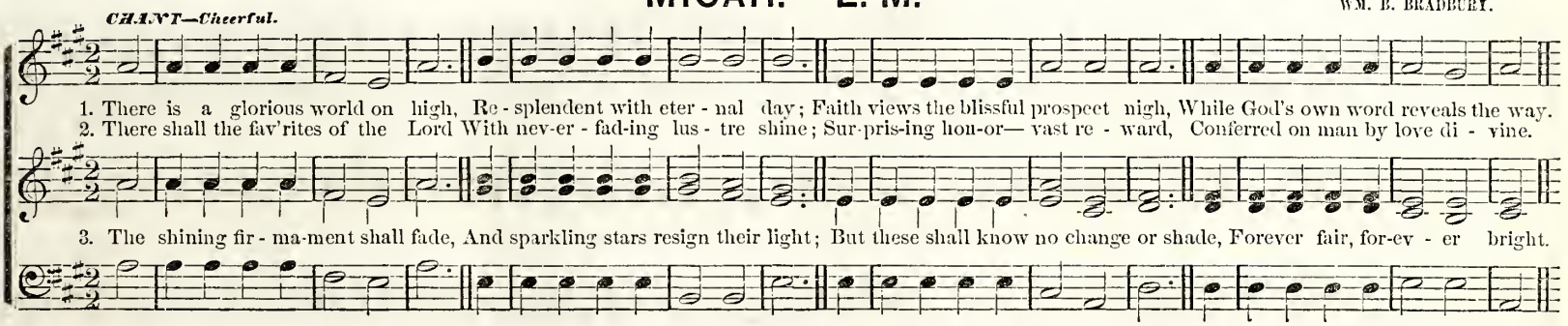
GARDEN. L. M.

WM. B. BRADBURY.



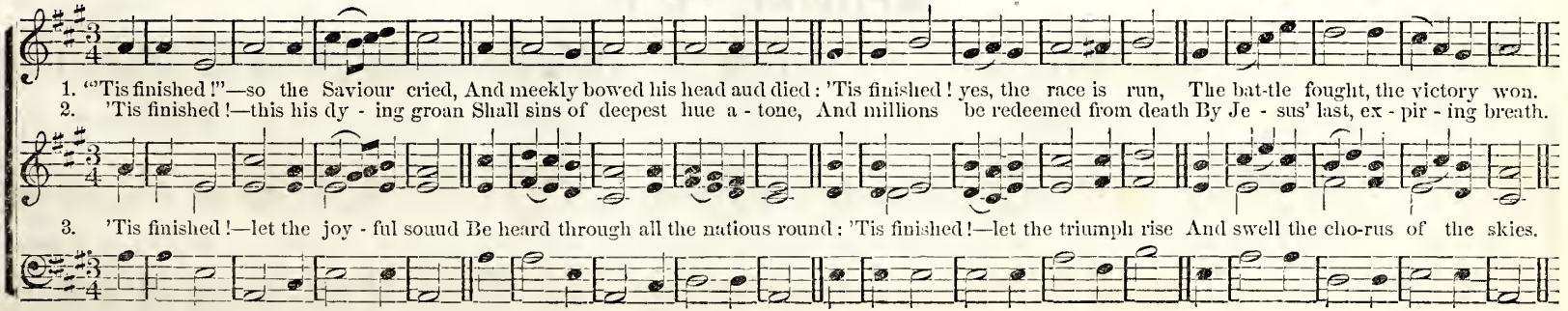
MICAH. L. M.

WM. B. BRADBURY.



CALVARY. L. M. *

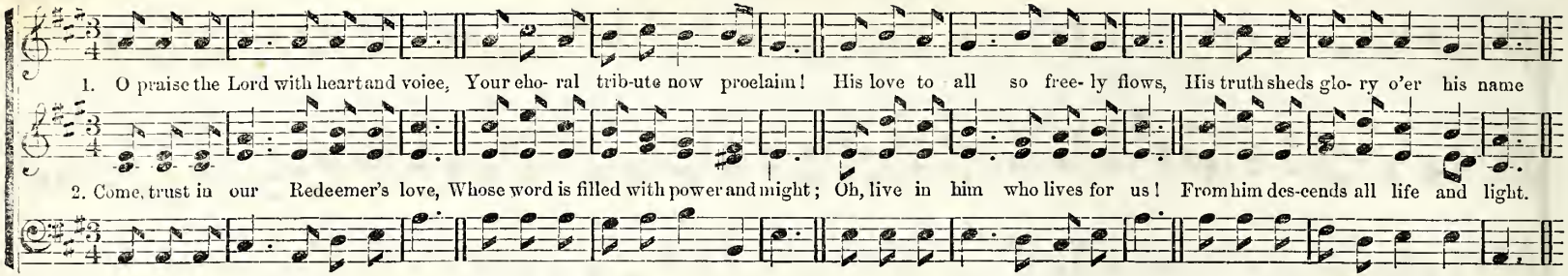
WM. F. SHERWIN.



* Suited also to the hymn "'Tis midnight—and on Olive's brow."

TIMLOW. L. M.

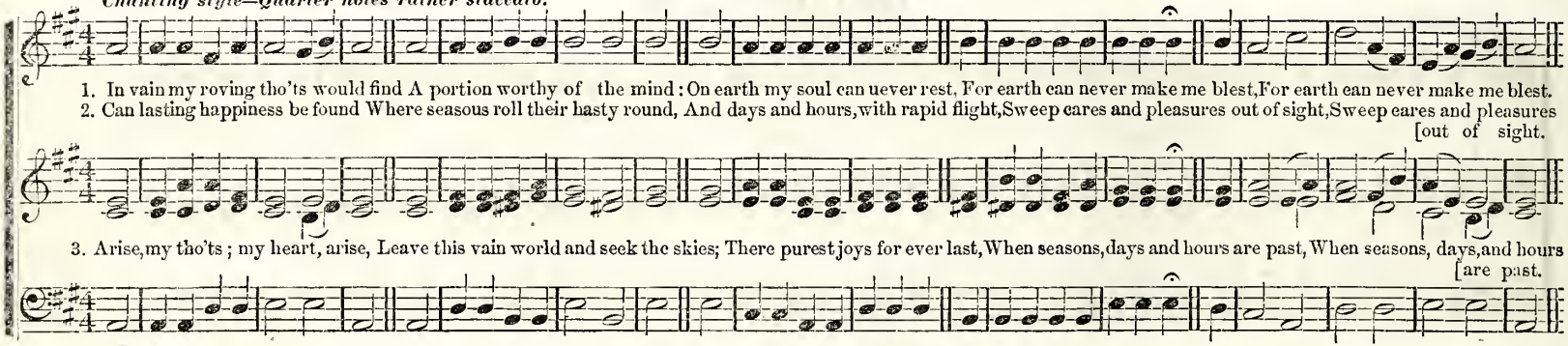
J. H. TENNEY.



STETSON. L. M.

S. F.

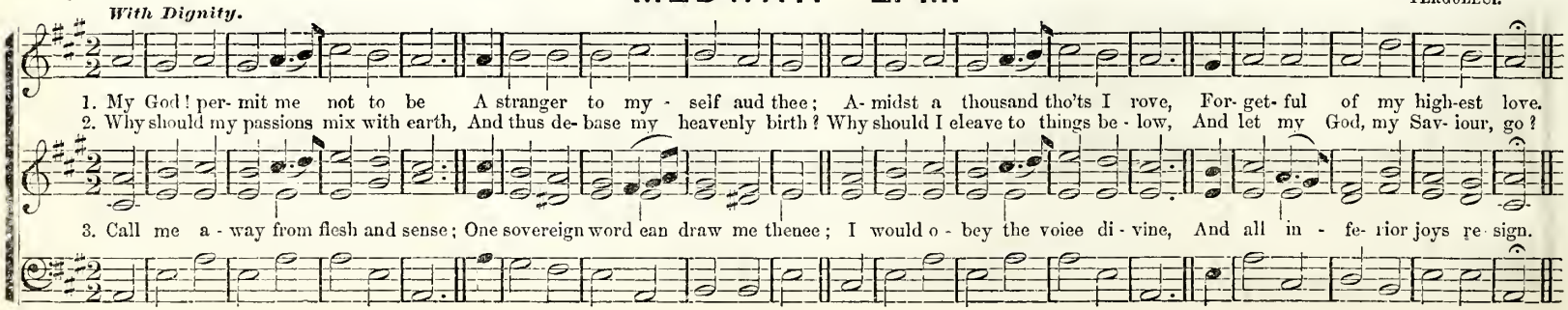
Chanting style—Quarter notes rather staccato.



MEDWAY. L. M.

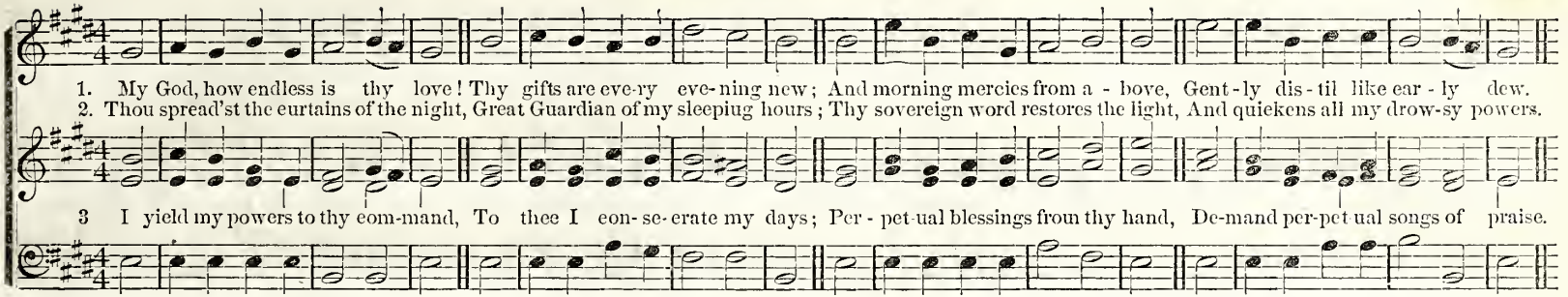
PERGOLESI.

With Dignity.



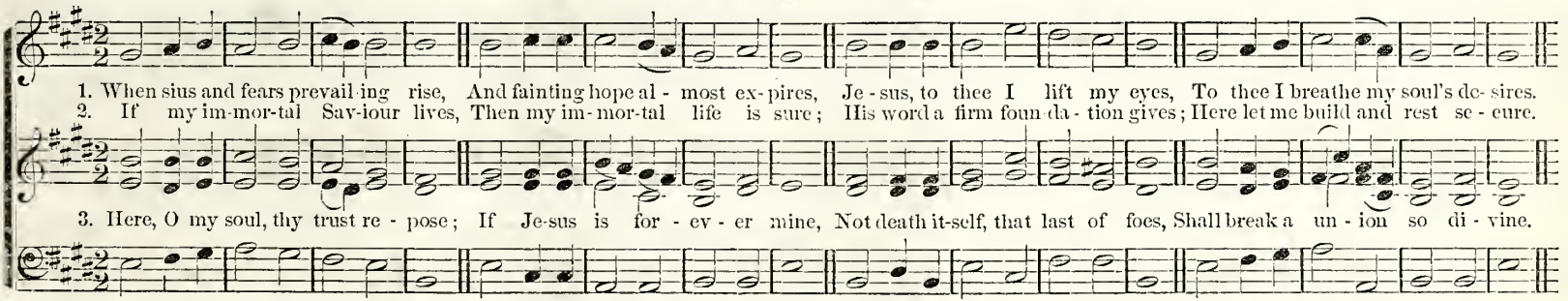
LEBANON. L. M.

CHESTER G. ALLEN.



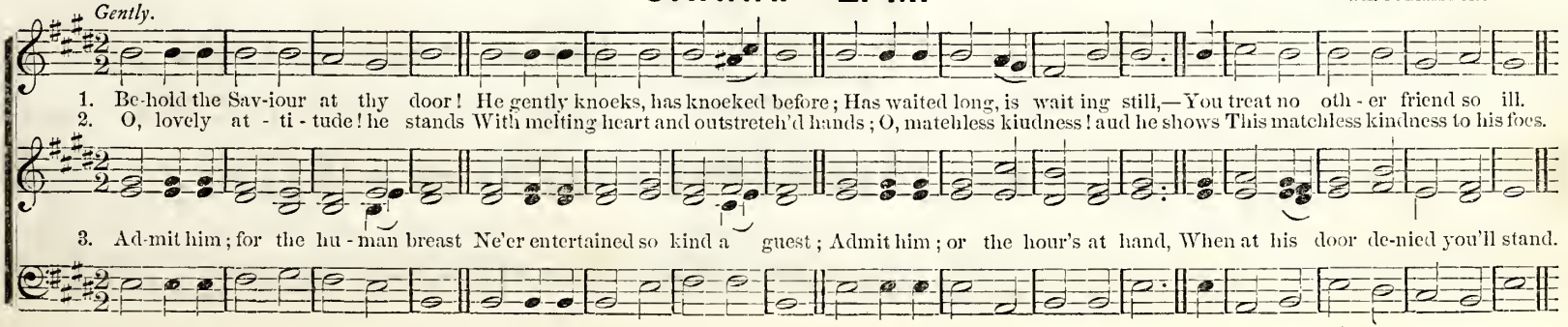
PROMISE. L. M.

WM. B. BRADBURY.



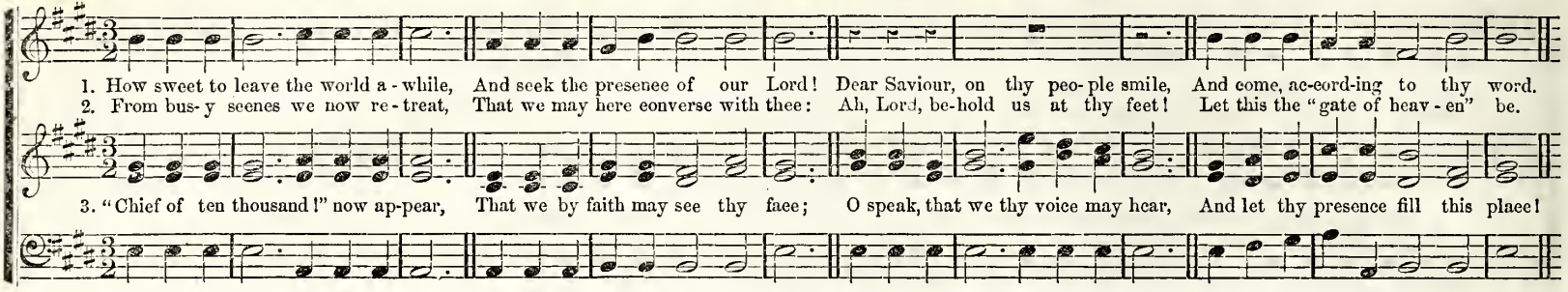
CHANA. L. M.

WM. B. BRADBURY.



NESTOR CHANT. L. M.

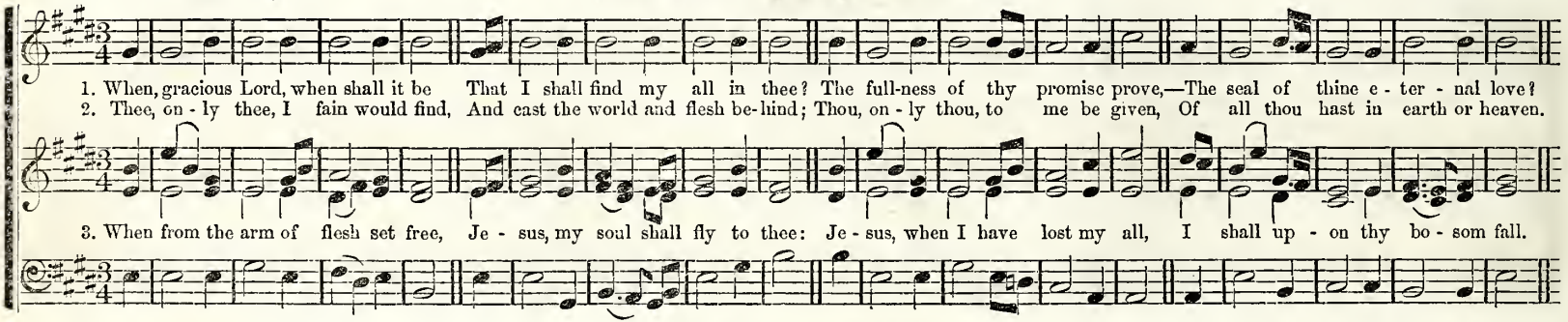
WM. B. BRADBURY.



Smooth and Flowing.

DUMBARTON. L. M.

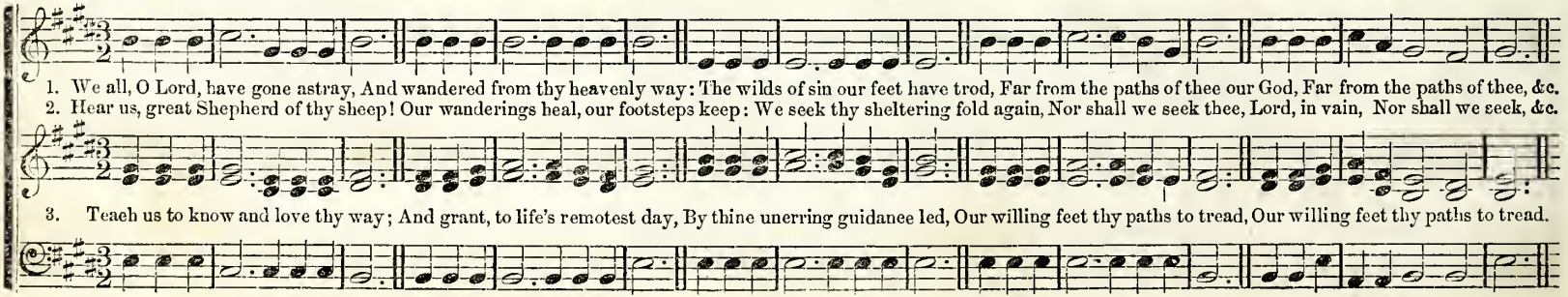
WM. B. BRADBURY.



Moderato—Soft and Gentle.

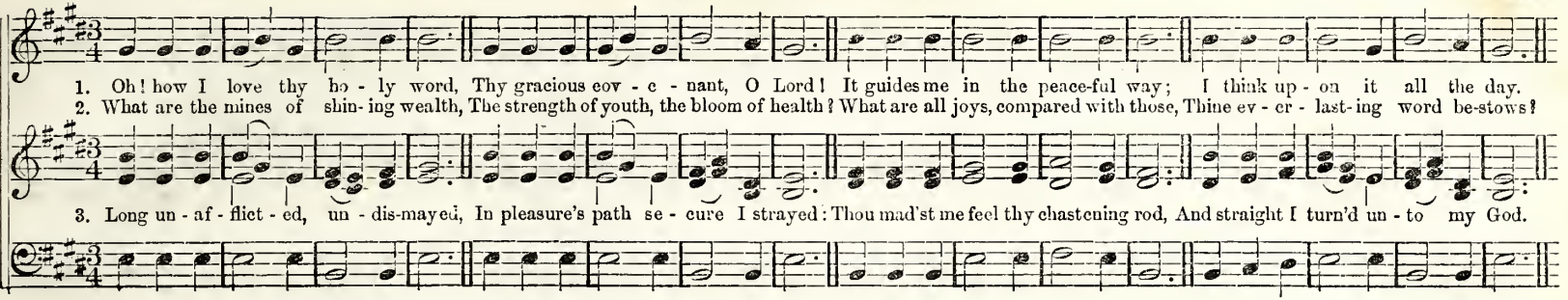
BACA. L. M.

WM. B. BRADBURY.



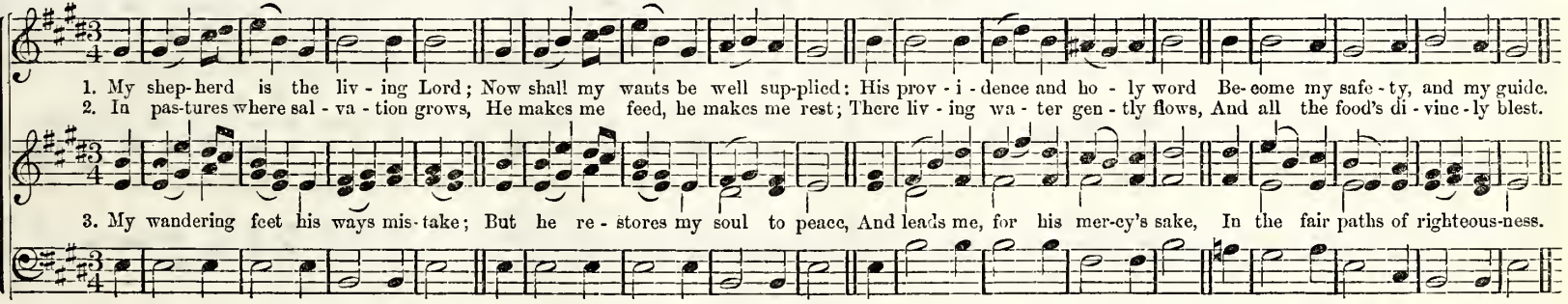
DRESDEN. L. M.

Reverential. WM. B. BRADBURY.



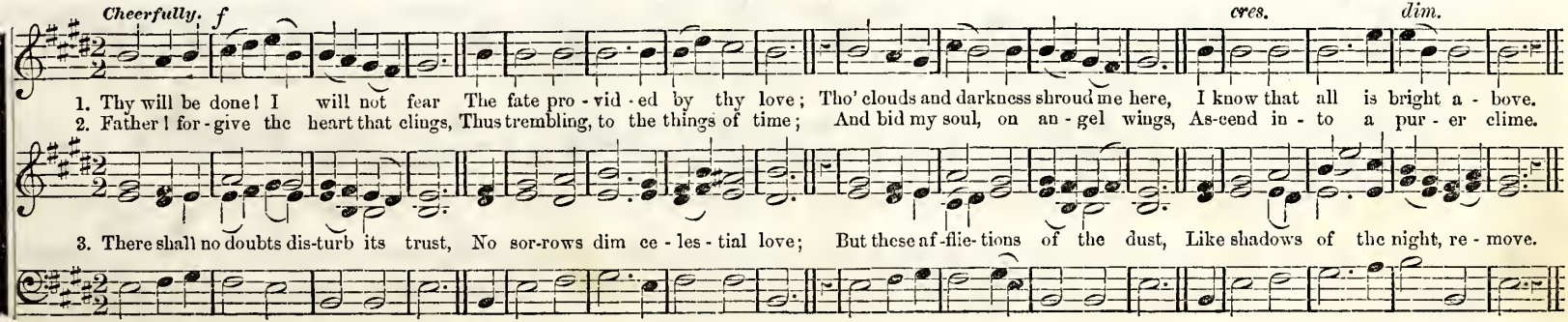
CAXTON. L. M.

WM. B. BRADBURY.



VORAL. L. M.

WM. B. BRADBURY.



HILLMAN. L. M. Double.

WM. F. SHERWIN.

1. A - way, my un - be - liev - ing fear! Fear shall in me no more have place; My Sav-iour doth not yet ap - pear,—He hides the brightness of his face:
2. Although the vine its fruit de - ny, Al-though the ol - ive yield no oil, The with'ring fig-trees droop and die, The fields e - lude the til - ler's toil,—
3. In hope, be - liev - ing a-gainst hope, Je - sus, my Lord, my God, I claim; Jesus, my strength, shall lift me up; Sal - va-tion is in Je - sus' name.

But shall I there - fore let him go, And base-ly to the temp-ter yield? No, in the strength of Je - sus, no, I nev - er will give up my shield.
The emp - ty stall no herd af - ford, And per - ish all the bleat-ing race, Yet will I tri- umph in the Lord,—The God of my sal-va - tion praise.

To me he soon shall bring it nigh; My soul shall then out - strip the wind; On wings of love mount up on high, And leave the world and sin be - hind.

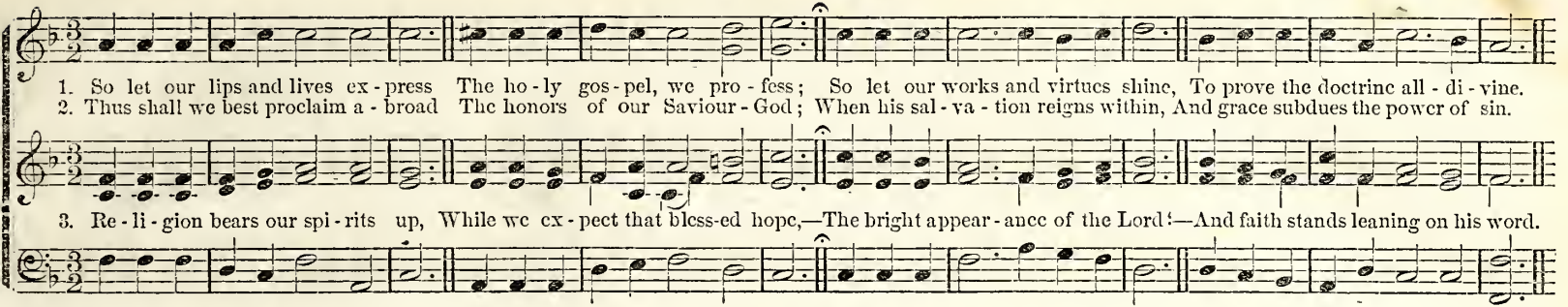
DANLY. L. M.

CHESTER G. ALLEN.

SOLO.—Soprano

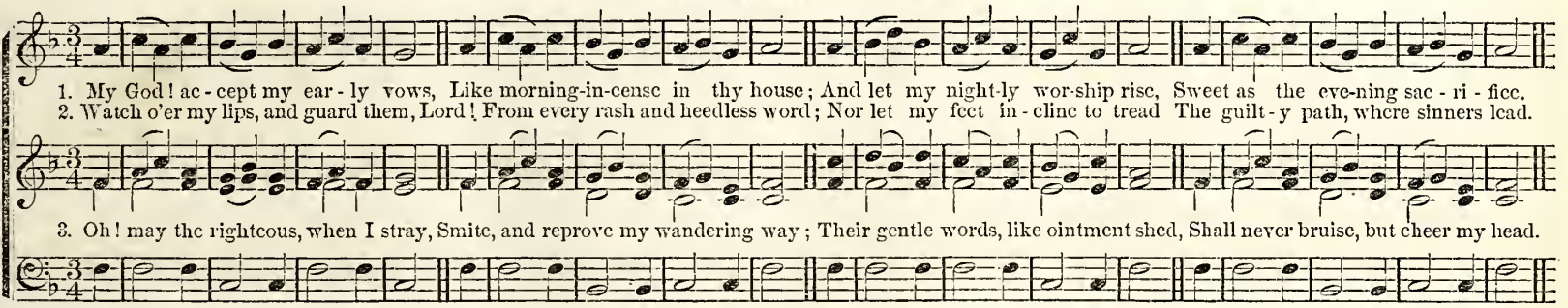
1. How sweet the hour of clos - ing day, When all is peace-ful and serene. And when the sun, with cloud- less ray, Sheds mel- low lus - tre o'er the scene.
2. Such is the Christian's part- ing hour; So peace - ful-ly he sinks to rest; When faith, en-dued from heav'n with power, Sustains and cheers his languid breast.

SEELEY. L. M.



INCENSE. L. M.

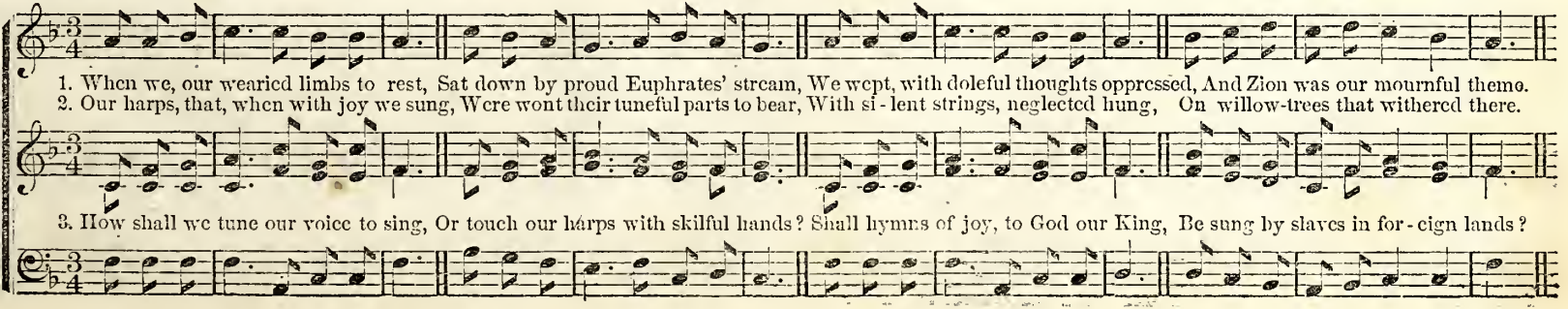
WM. B. BRADBURY.



ALVIN. L. M.

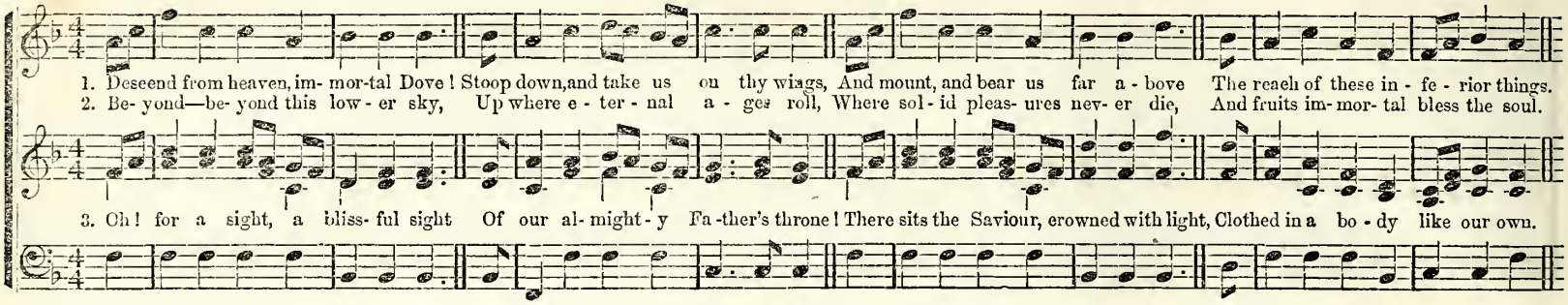
Gently—not Staccato.

WM. B. BRADBURY.



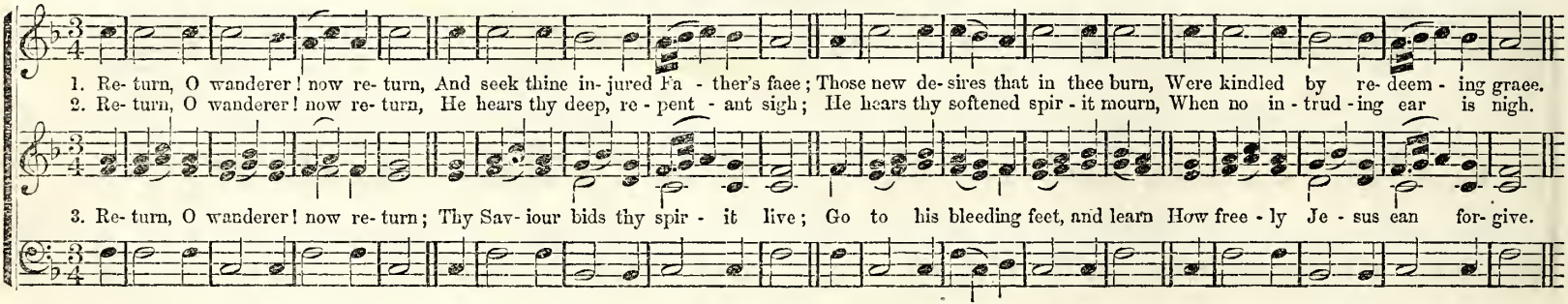
NASH. L. M.

WM. B. BRADBURY.



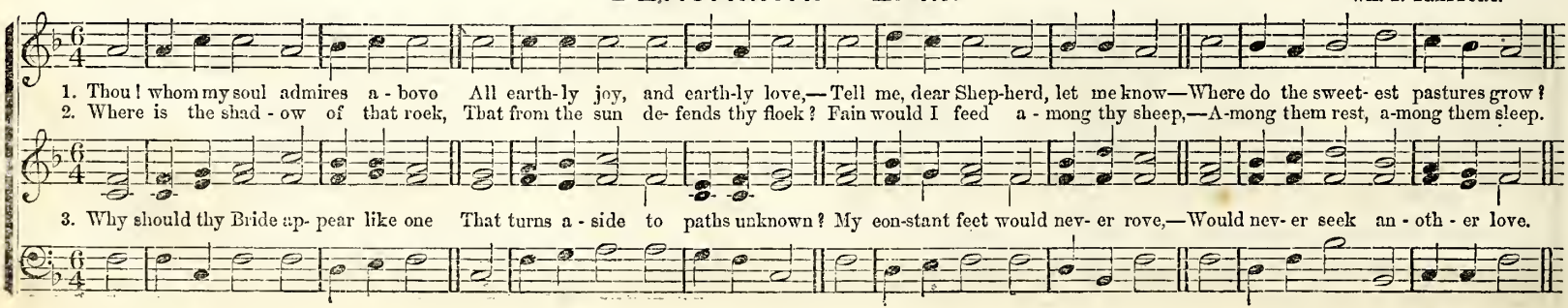
WANDERER. L. M.

WM. B. BRADBURY.

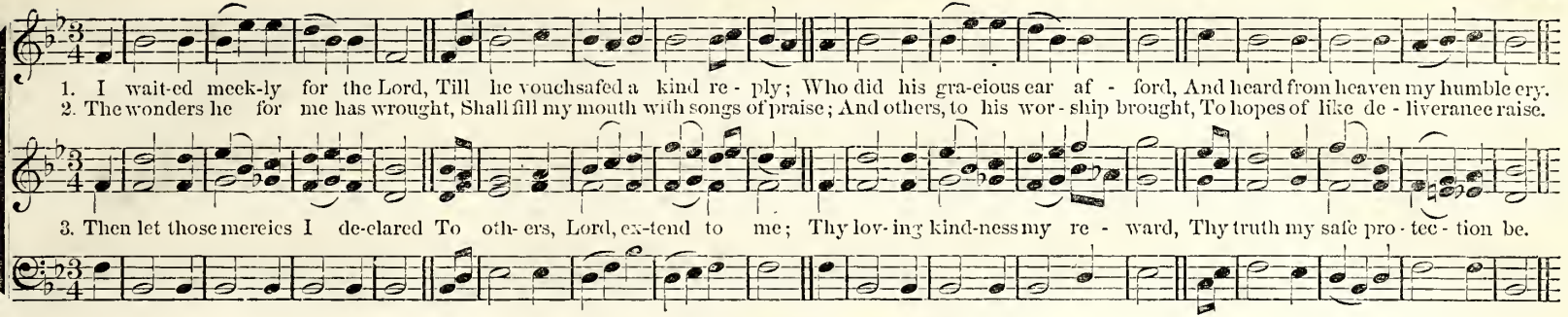


BENJAMIN. L. M.

WM. B. BRADBURY.

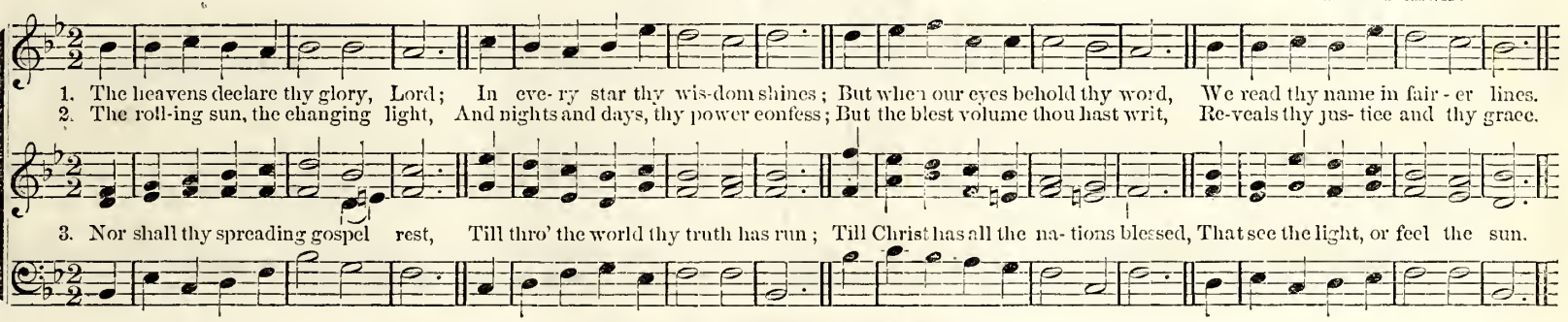


TABOR. L. M.



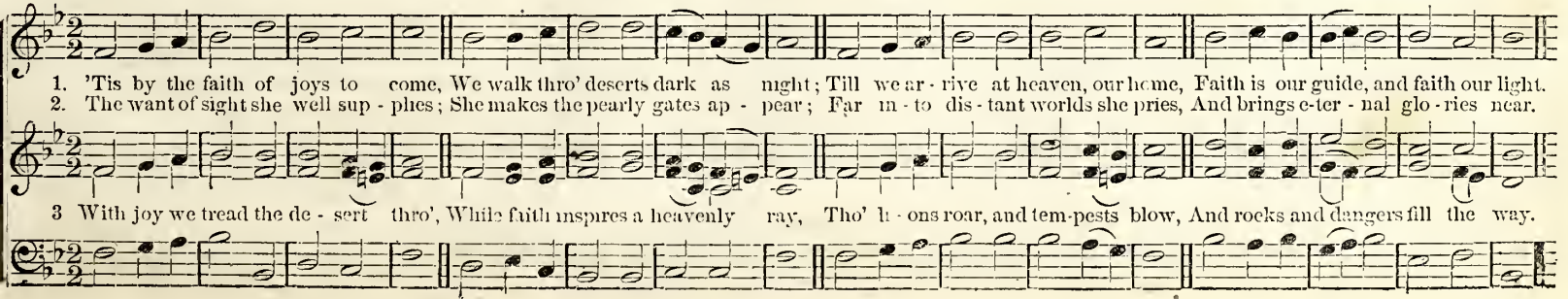
WILLIAMS. L. M.

WM. F. SHERWIN.



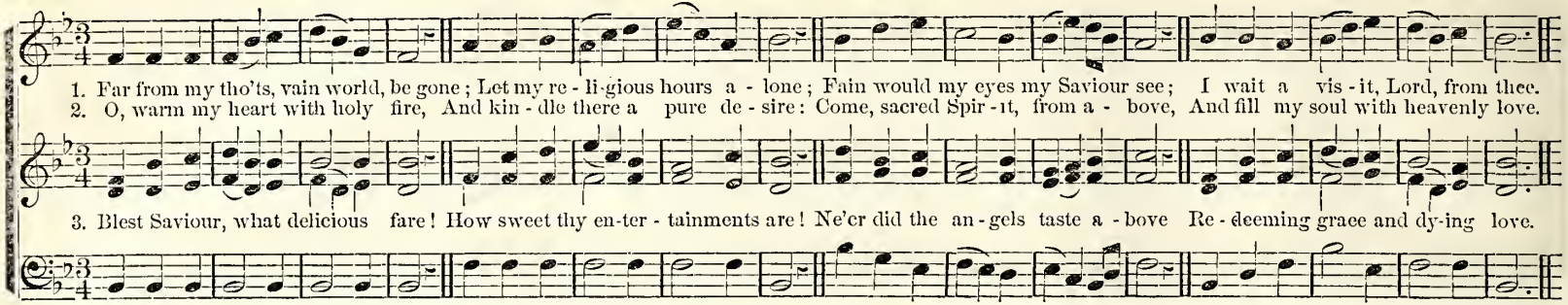
FAITH. L. M.

WM. B. BRADBURY.



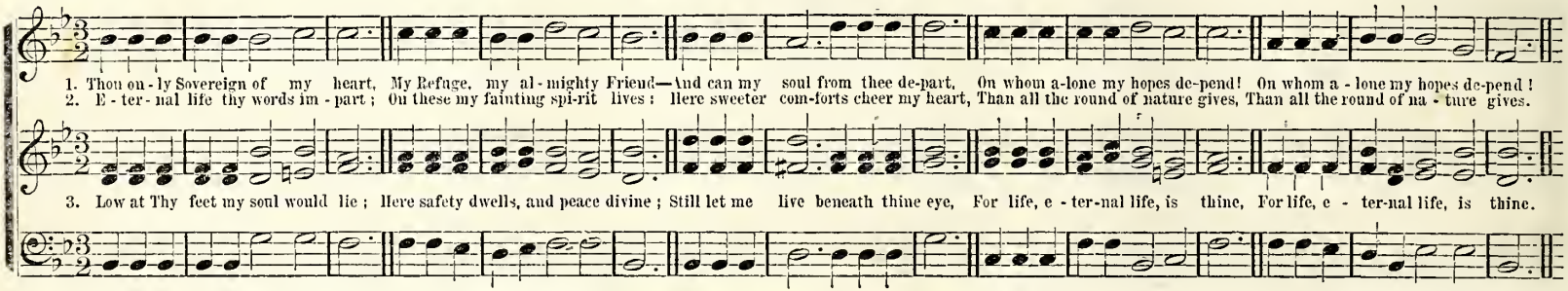
HAMILTON. L. M.

W. F. SHERWIN.



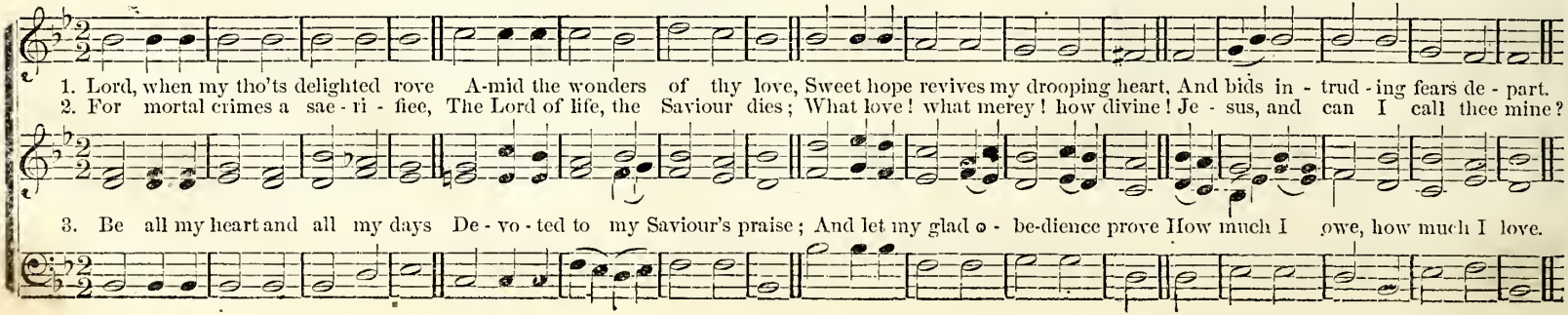
AMER. L. M.

WM. B. BRADBURY.

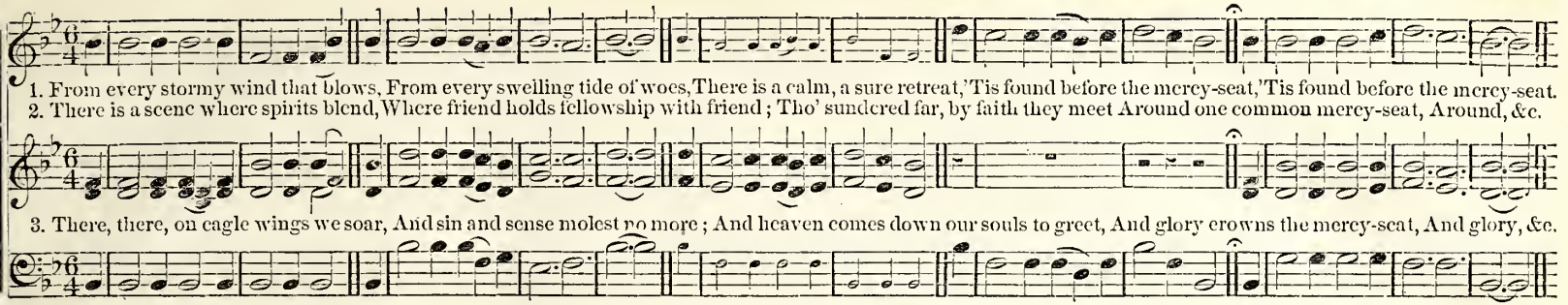


OBEDIENCE. L. M.

WM. B. BRADBURY.

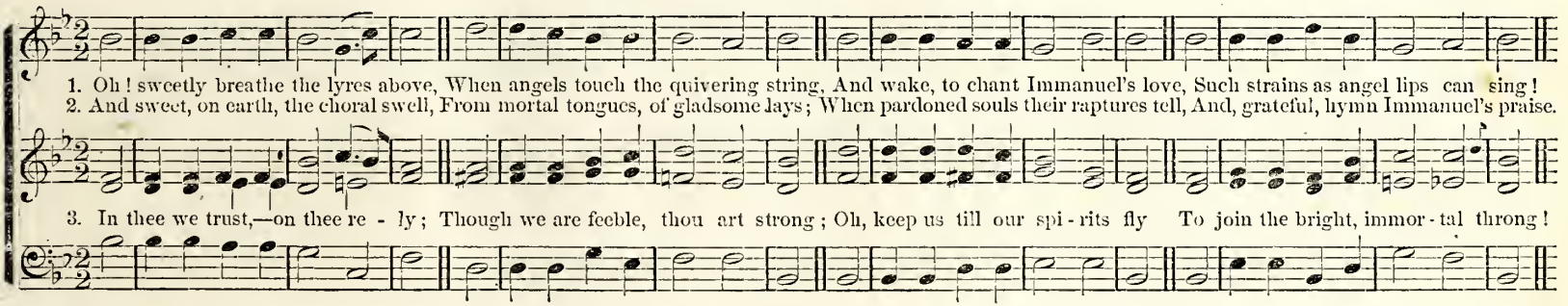


MERCY SEAT. L. M.



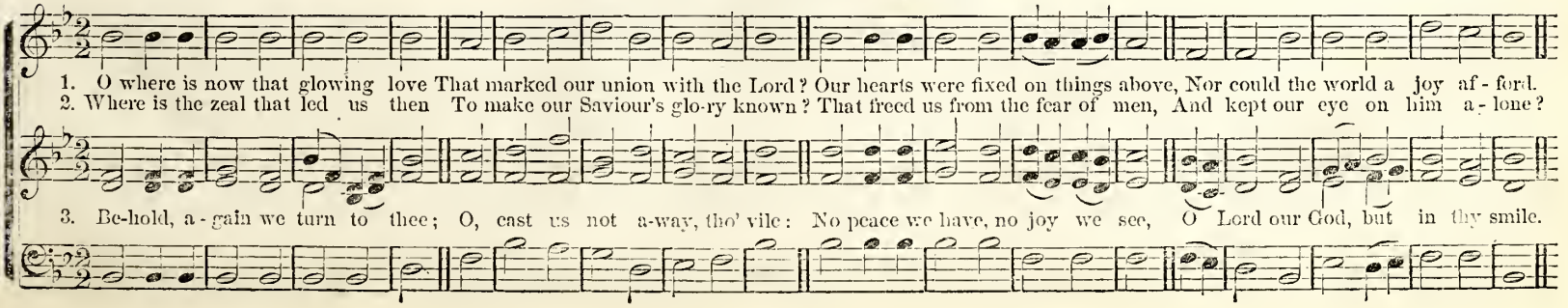
WATERBURY. L. M.

W. F. SHERWIN.



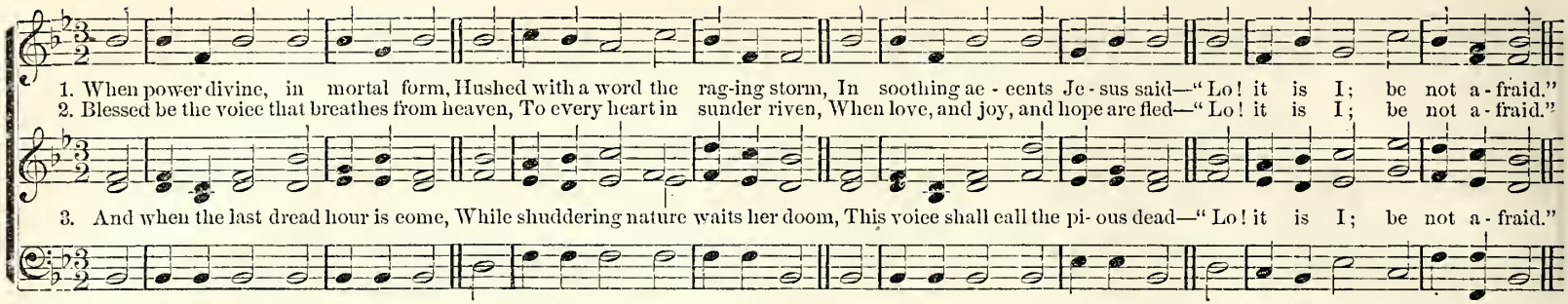
CIRCLEVILLE. L. M.

WM. B. BRADBURY.



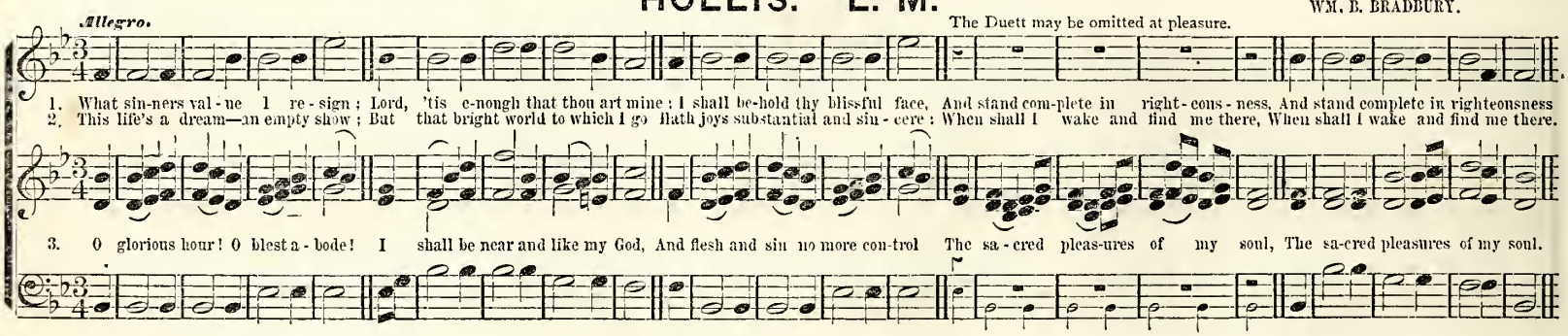
GALILEE. L. M.

WM. F. SHERWIN.



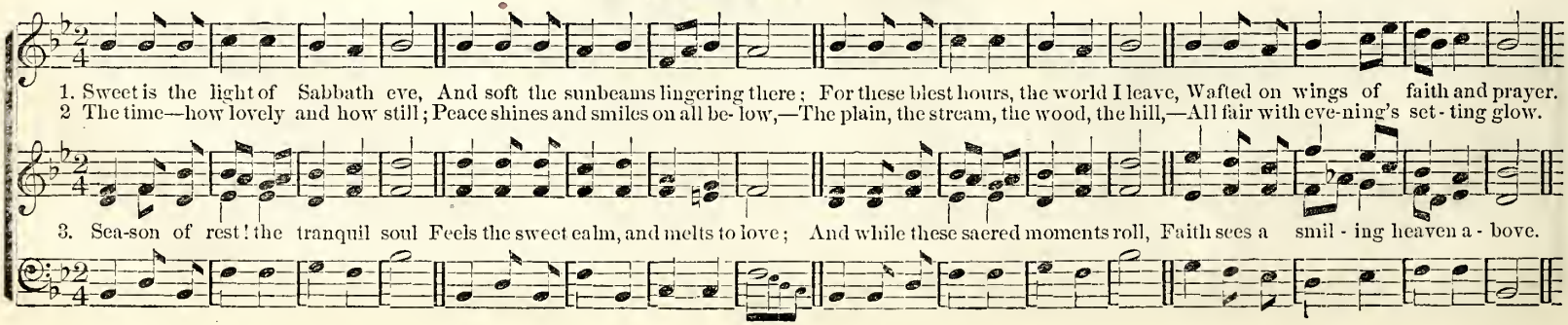
HOLLIS. L. M.

WM. B. BRADBURY.



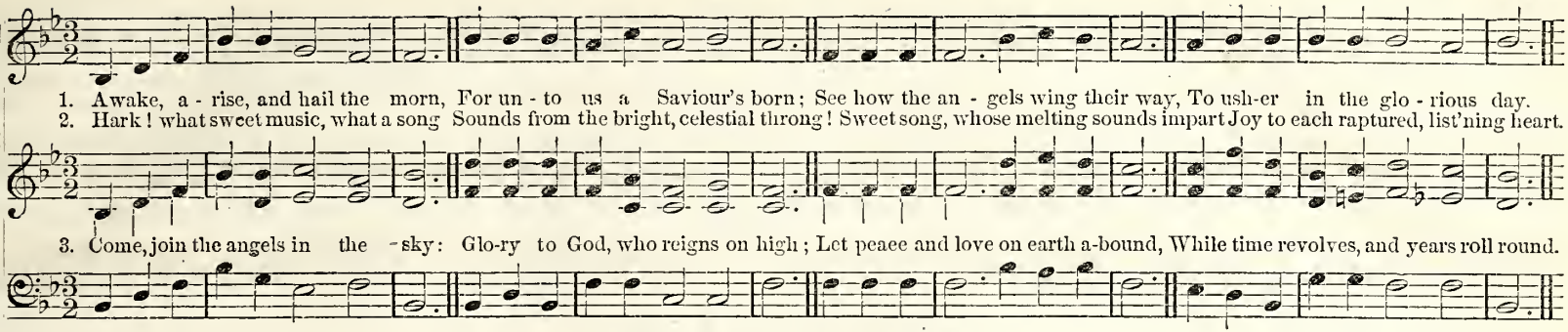
TWILIGHT. L. M.

WM. B. BRADBURY.



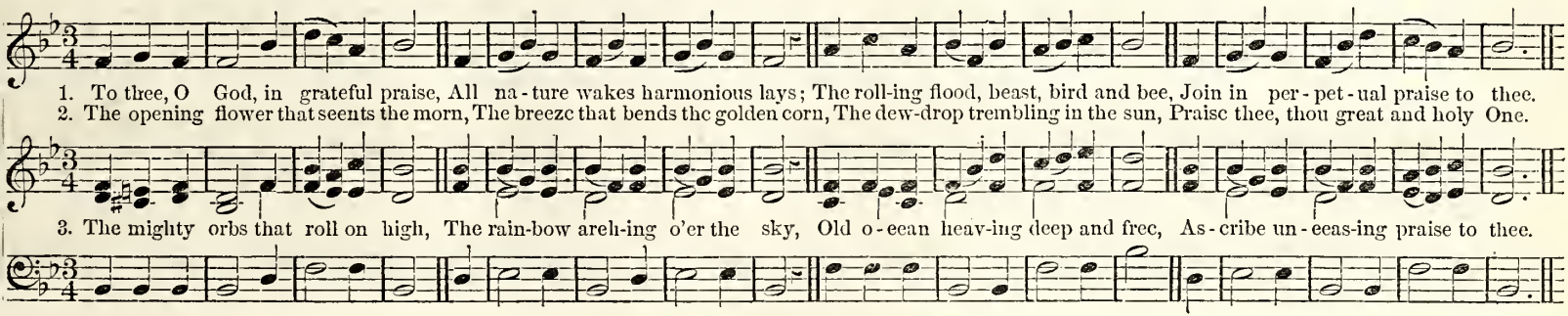
TURNER. L. M.

HUBERT P. MAIN.



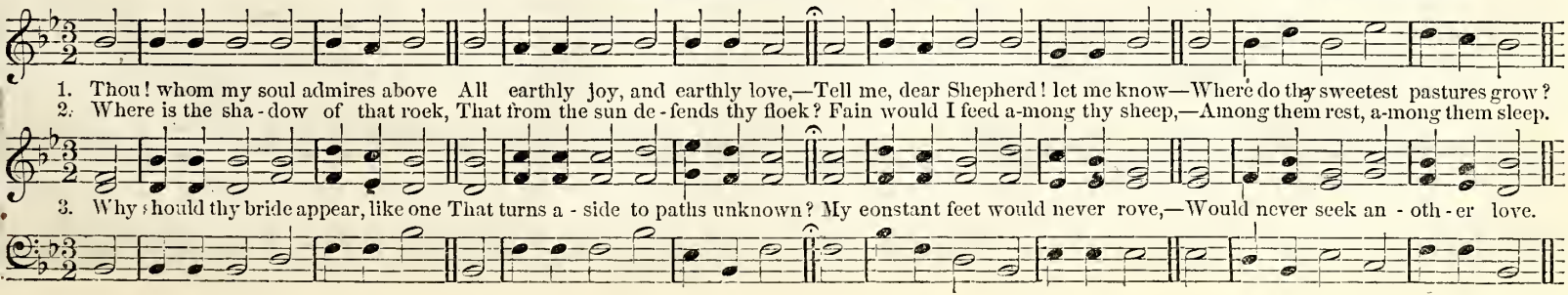
KENDRICK. L. M.

WM. F. SHERWIN.



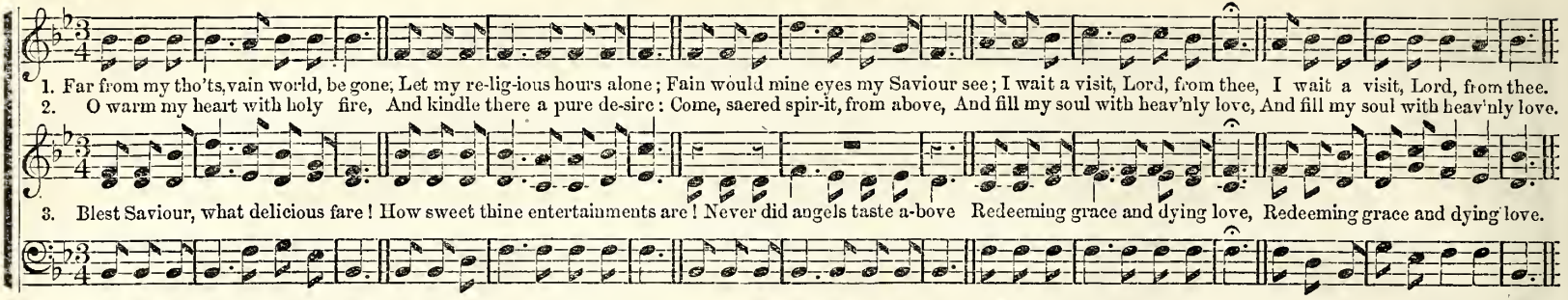
SHEPHERD. L. M.

WM. B. BRADBURY.



136. LA PRAIRIE. L. M.

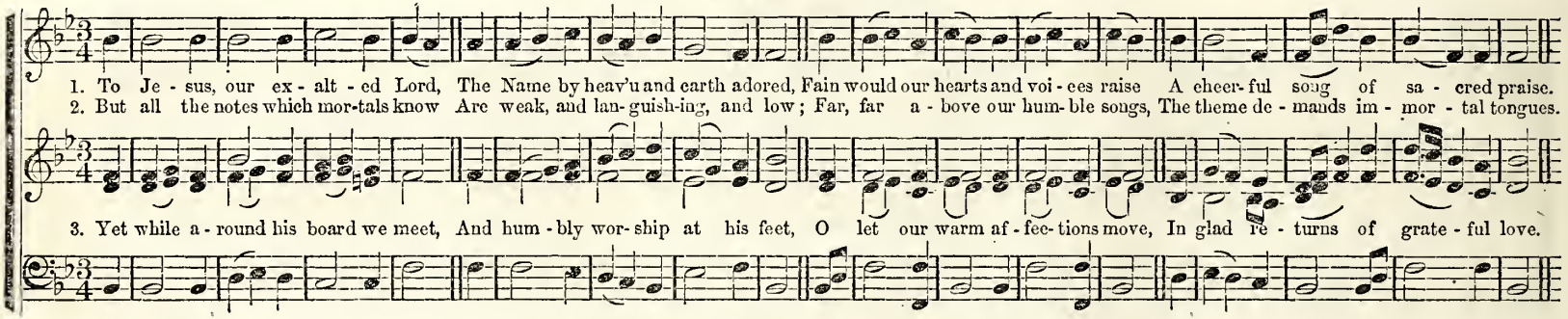
WM. B. BRADBURY.



YARNA. L. M.

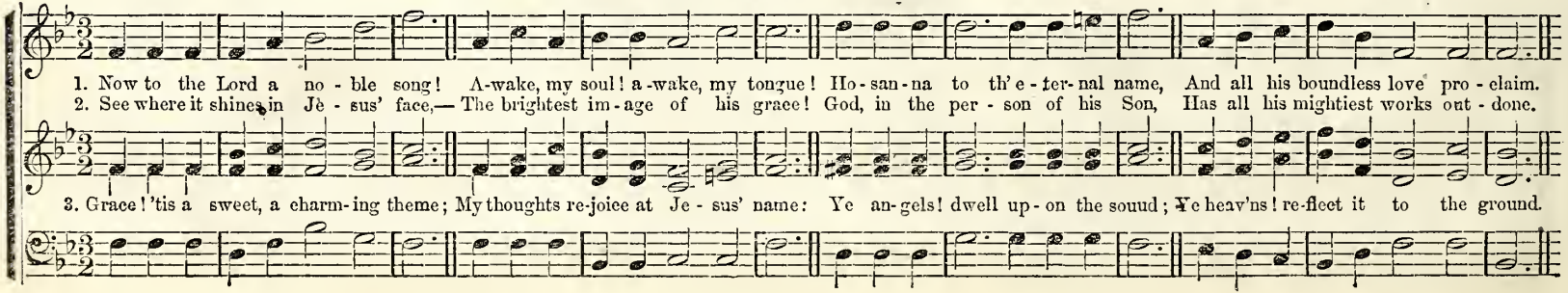
Moderato.

WM. B. BRADBURY.



OPORTO. L. M.

WM. B. BRADBURY.



INGERSOLL. L. M. Double.

1. E - ter- nal Source of ev - ery joy, Well may thy name our lips em- ploy, While in thy tem- ple we ap-pear, Whose goodness crowns the circling year.
2. The flowery spring, at thy command, Embalms the air and paints the land; The summer rays with vig - or shine To raise the corn and cheer the vine.
3. Seasons, and months, and weeks, and days, Demand suc-ces- sive songs of praise; And be the grate-ful homage paid, With morning light and evening shade.

Wide as the wheels of na - ture roll, Thy hand supports the stead - y pole; The sun is taught by thee to rise, And darkness when to veil the skies.
Thy hand in au- tumn rich - ly pours Through all our coasts a- bund- ant stores; And win-ters, softened by thy care, No more a drear - y as-pect wear.

Here in thy house let in - cense rise, And circling Sabbaths bless our eyes, 'Till to those loft - y heights we soar, Where days and years re-volve no more.

STILLMAN. L. M.

WM. F. SHERWIN.

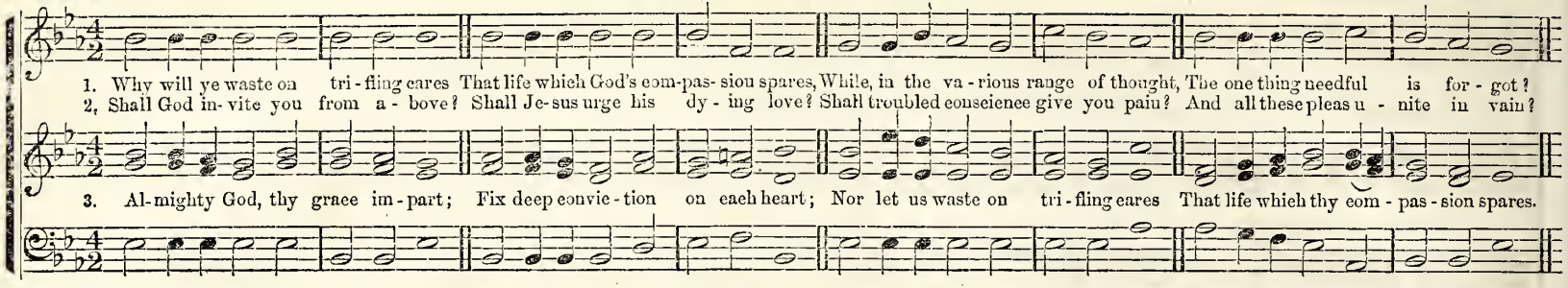
1. Ye sons of men, with joy re - cord The va- rious won- ders of the Lord; And let his power and goodness sound Through all your tribes, the earth a - round.
2. Let the high heav'ns your songs invite,—Those spacious fields of brilliant light, Where sun, and moon, and plan-ets roll, And stars that glow from pole to pole.

SOLO.

3. Thither, my soul, with rapture soar; There, in the land of praise, a - dore; The theme demands an an- gel's lay, Demands an ev - er- last- ing day.

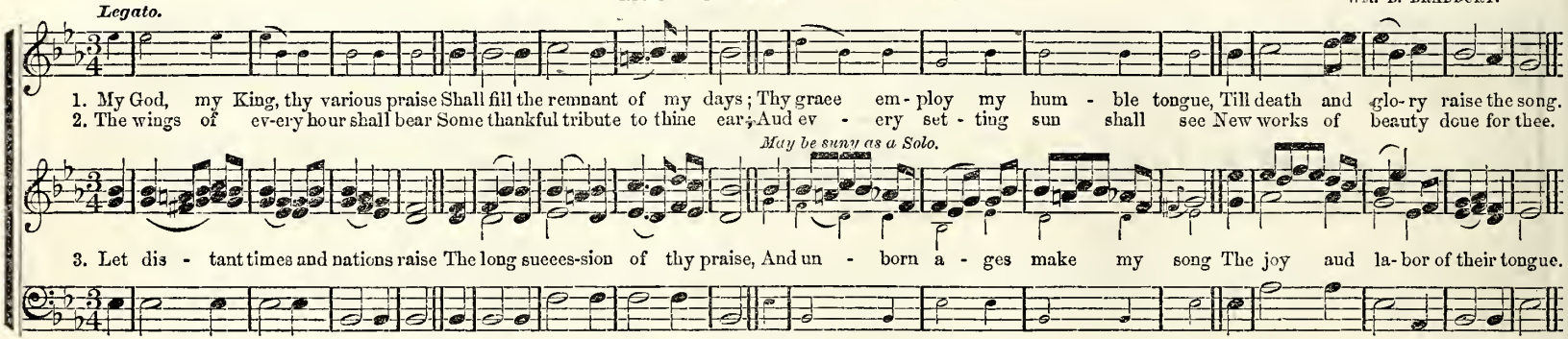
CUSHMAN. L. M.

WM. F. SHERWIN.



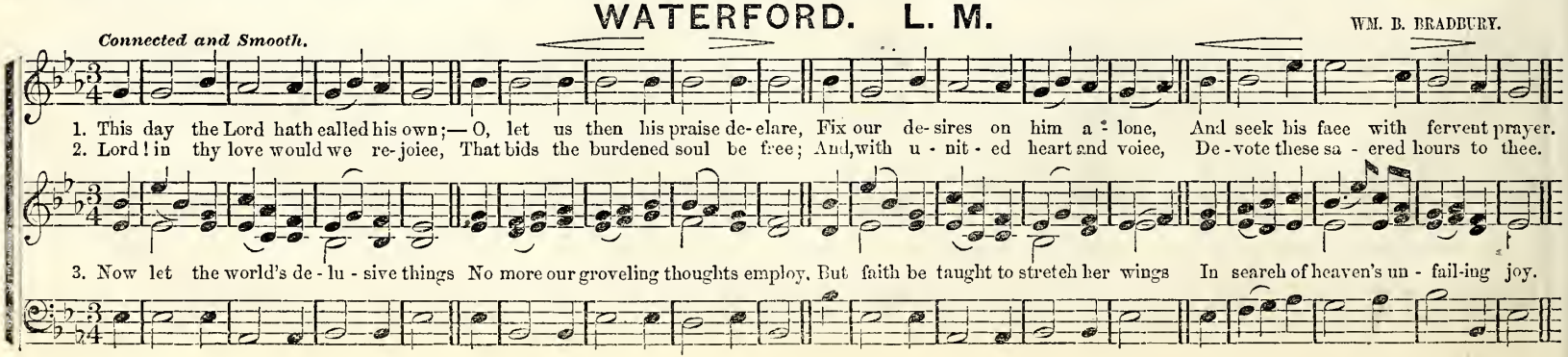
LA SALLE. L. M.

WM. B. BRADBURY.



WATERFORD. L. M.

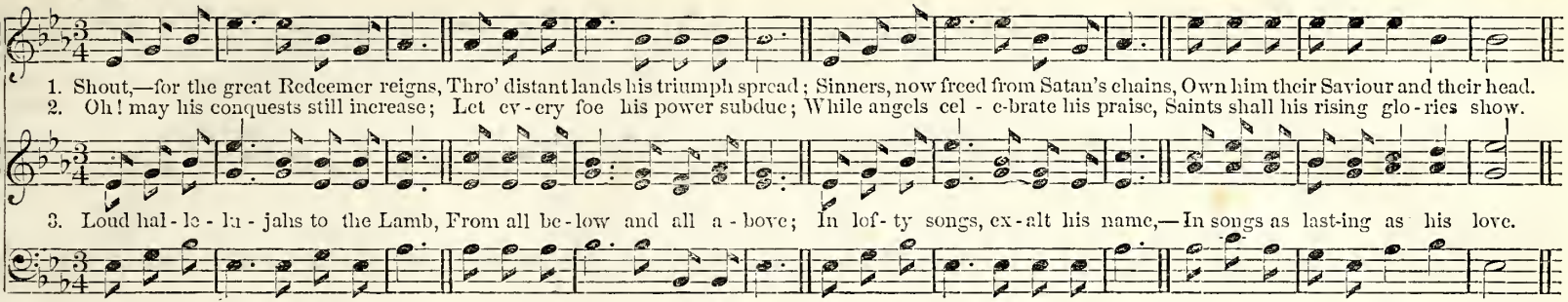
WM. B. BRADBURY.



GRANVILLE. L. M.

WM. B. BRADBURY.

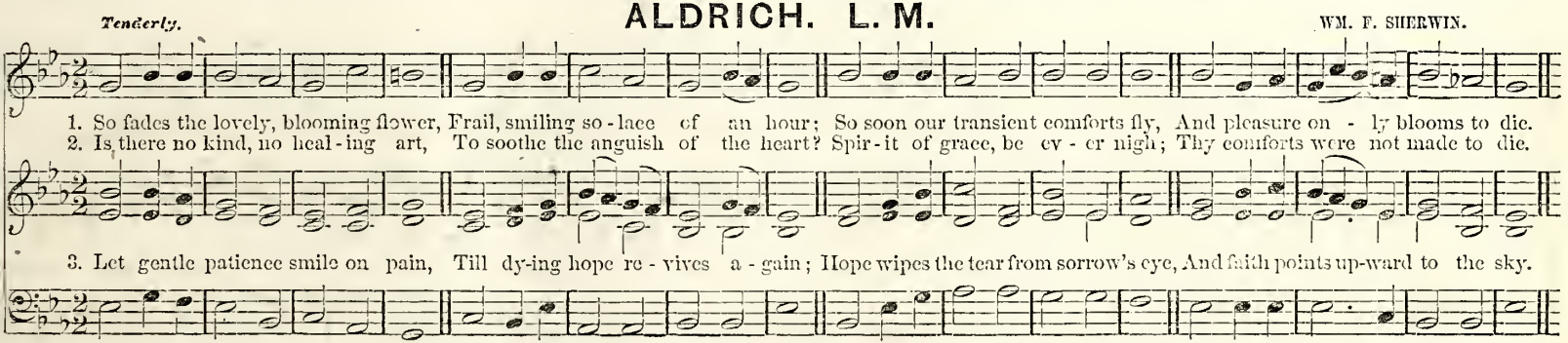
With Animation.



ALDRICH. L. M.

WM. F. SHERWIN.

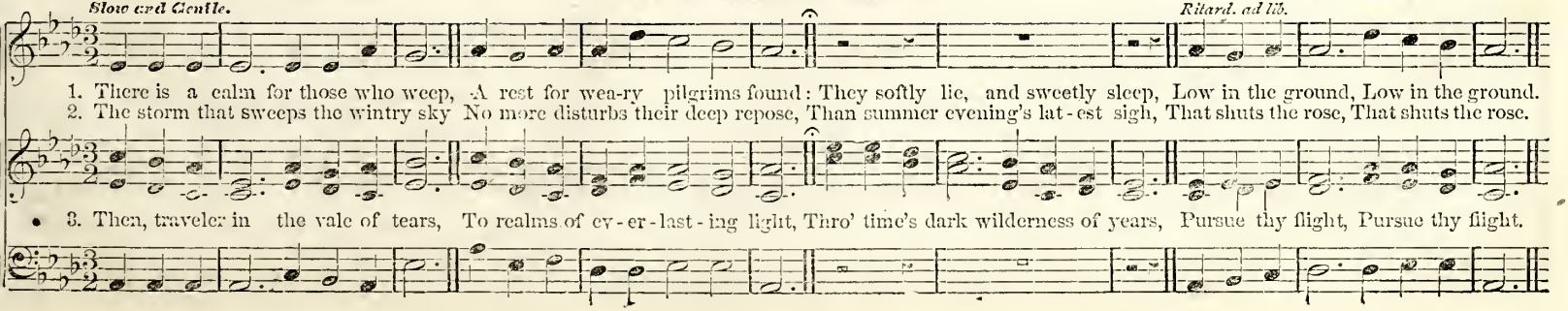
Tenderly.



ORIEL. L. M.

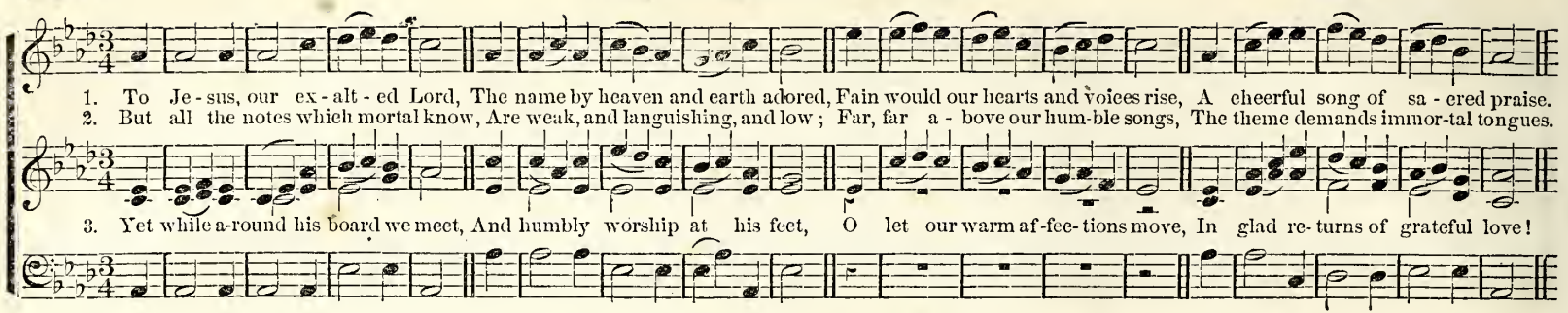
WM. B. BRADBURY.

Slow and Gentle. *Ritard. ad lib.*



ATONEMENT. L. M.

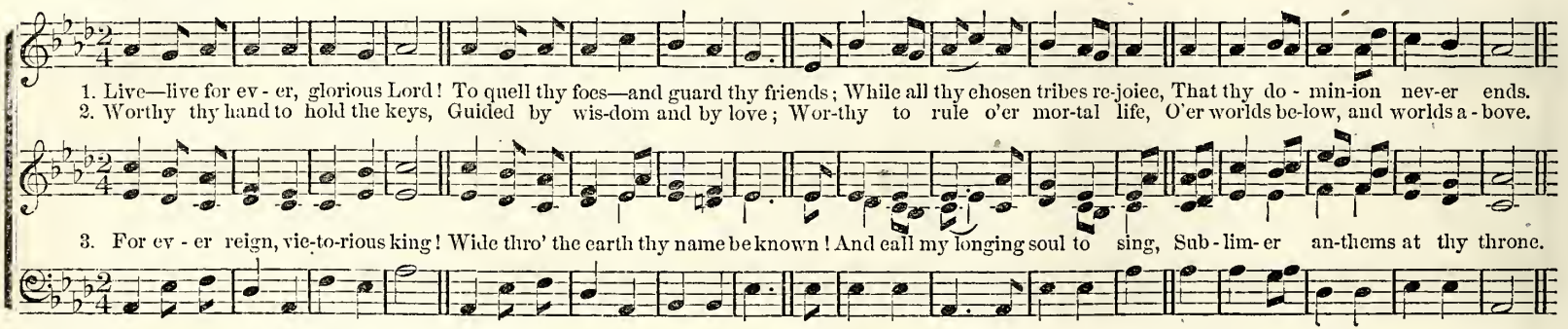
CHESTER G. ALLEN.



With Ardor.

ONORA. L. M.

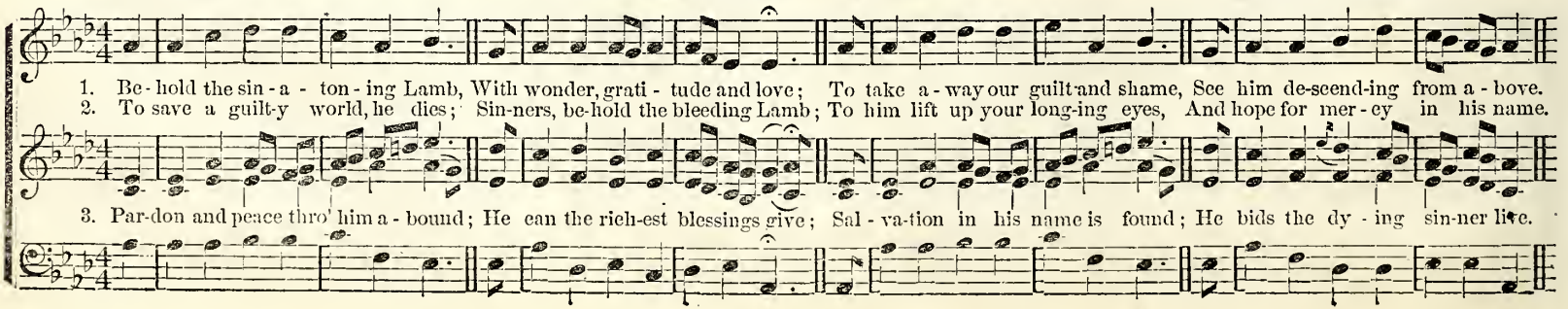
WM. B. BRADBURY.



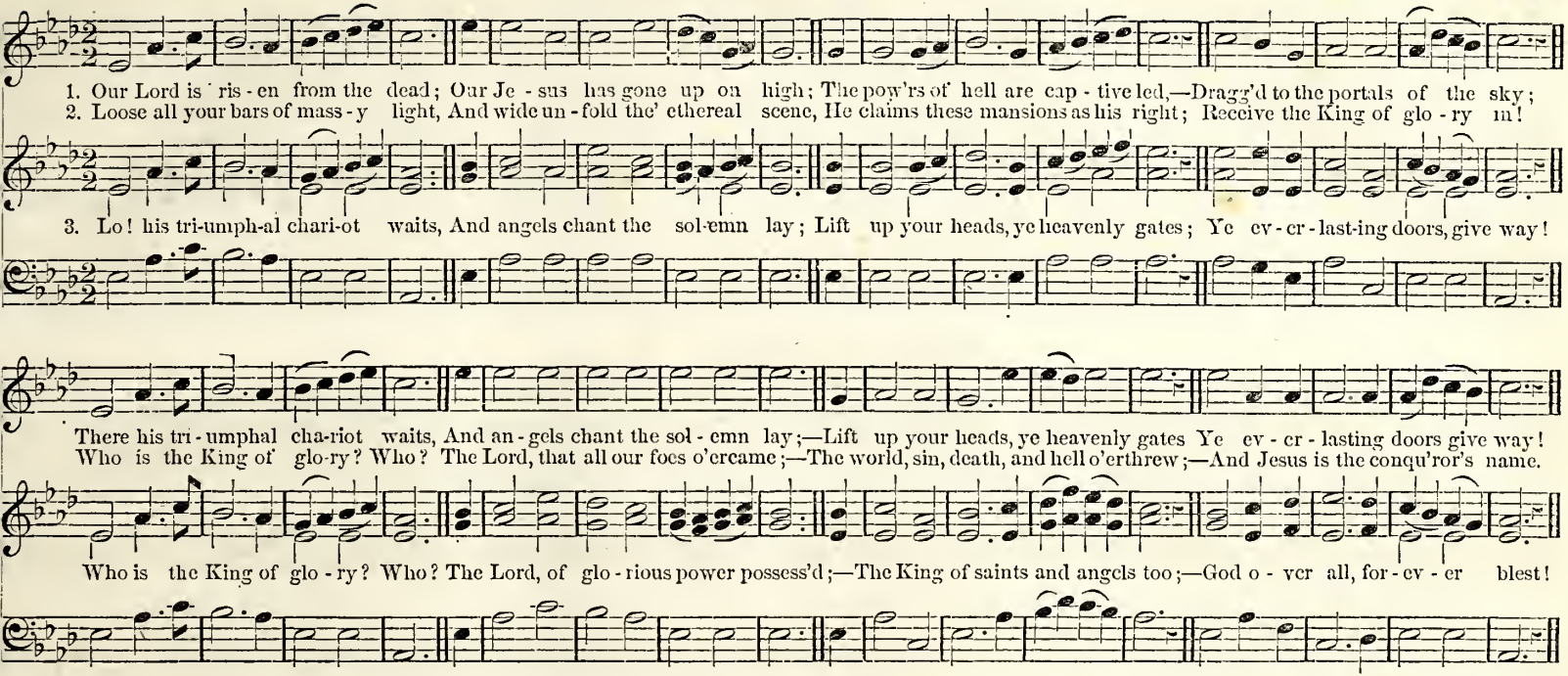
With Gentleness.

ABINGDON. L. M.

WM. B. BRADBURY.
Arr. from Quartette by BEETHOVEN.

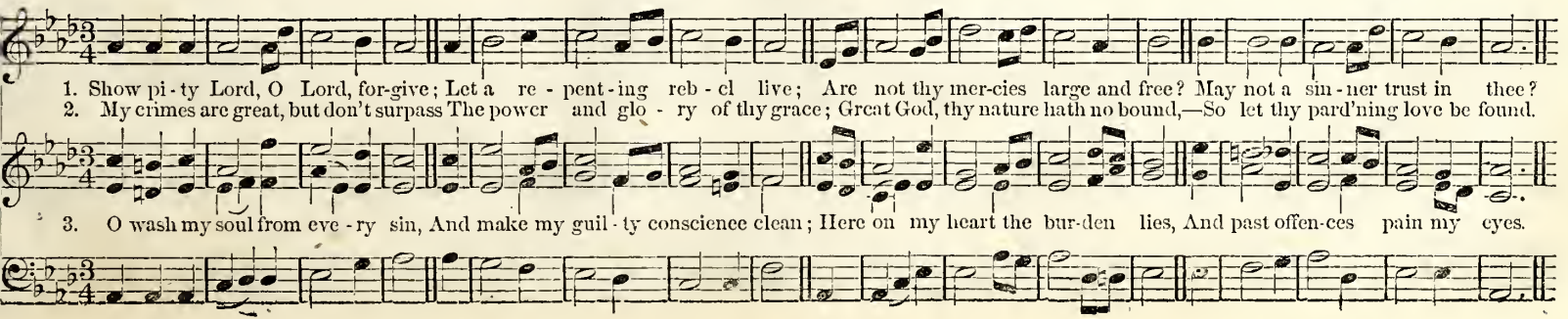


RAPTURE. L. M. Double.



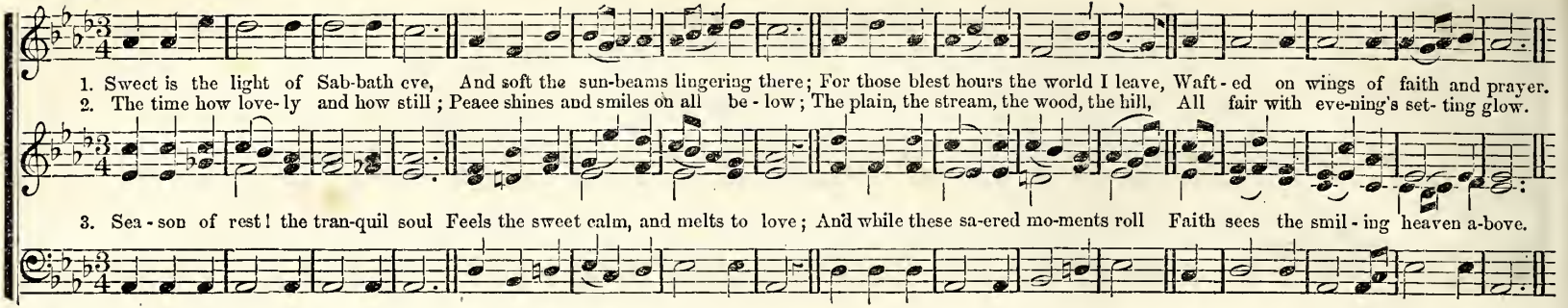
SUPPORT. L. M.

J. W. HOYT.



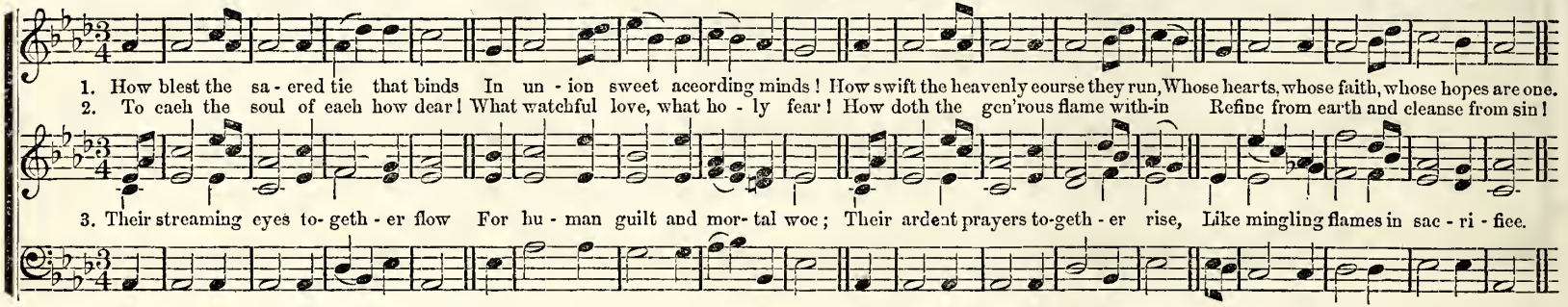
WHITING. L. M.

WM. F. SHERWIN.



WILLINGTON. L. M.

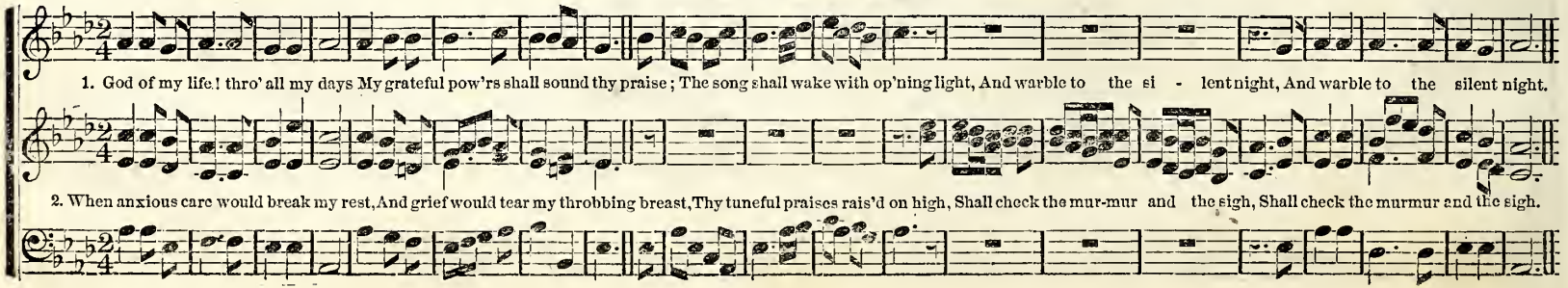
W. F. WILLIAMS.



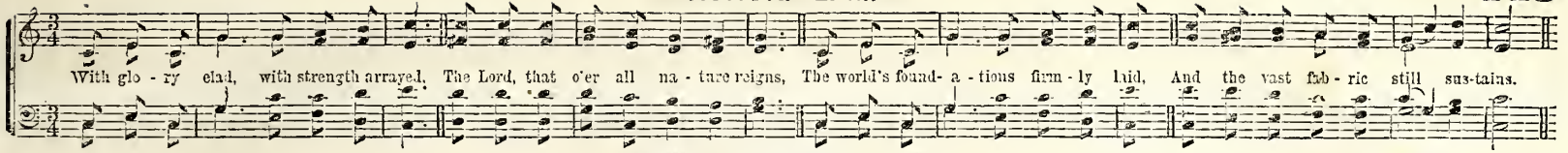
GAYLORD. L. M.

Moderato.

J. H. TENNEY.

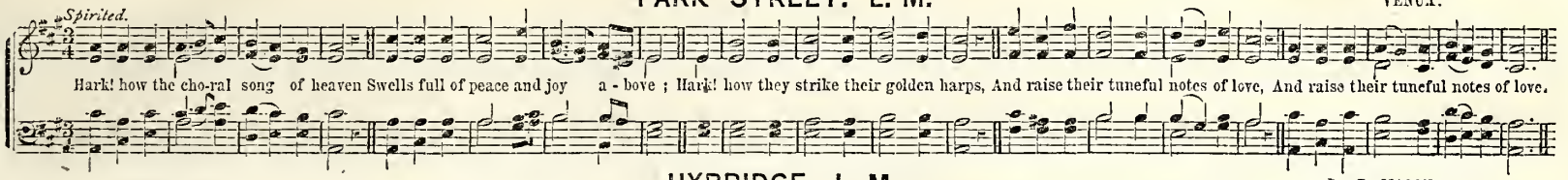


ASHUR. L. M.



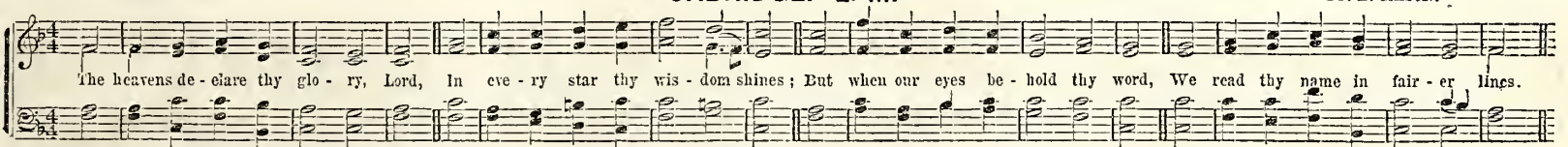
PARK STREET. L. M.

VENUA.



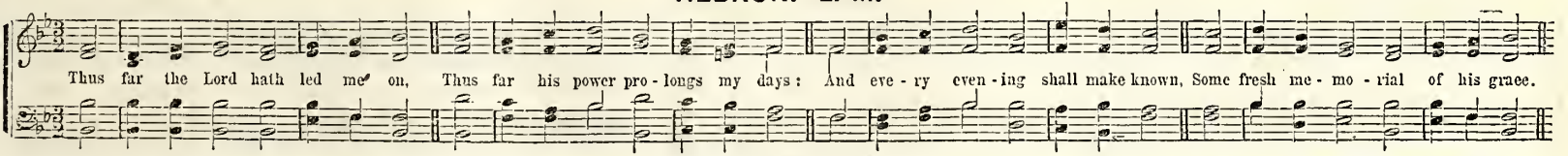
UXBRIDGE. L. M.

Dr. L. MASON.



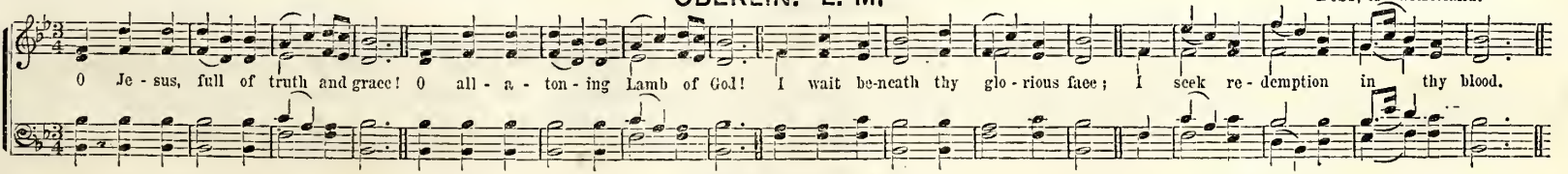
HEBRON. L. M.

Dr. L. MASON.



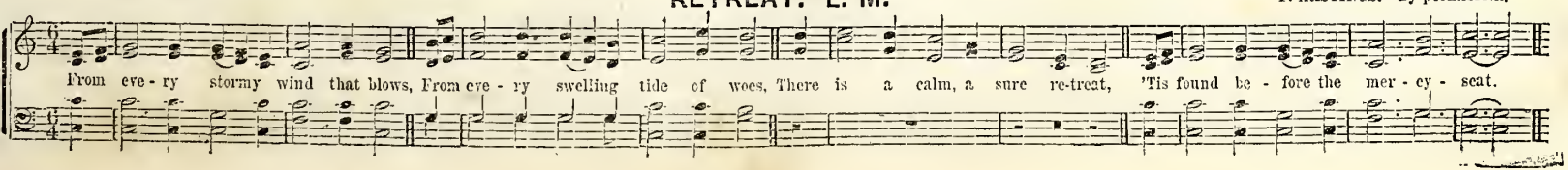
OBERLIN. L. M.

BOST, of Switzerland.



RETREAT. L. M.

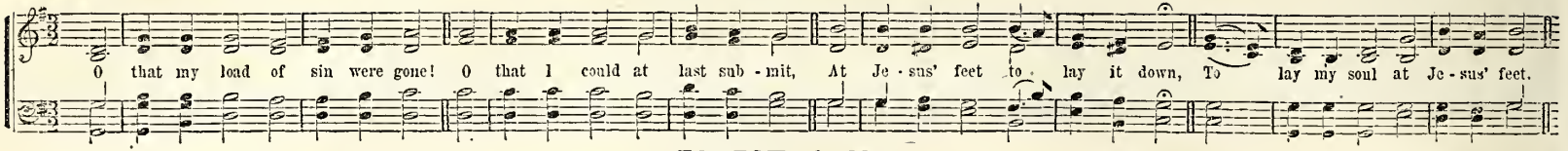
T. HASTINGS. By permission.



144 *Tenderly, devoutly.*

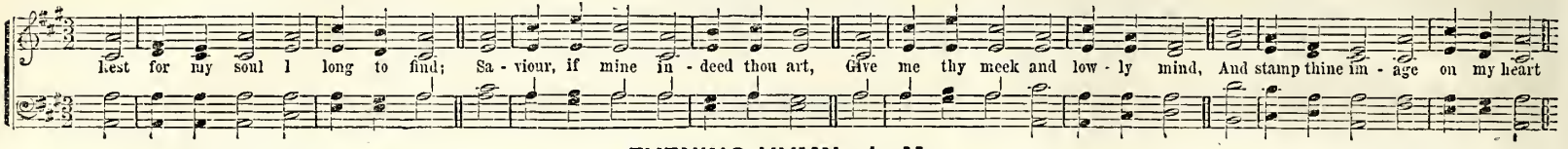
THE BURDEN. L. M.

WM. B. BRADBURY.



FOREST. L. M.

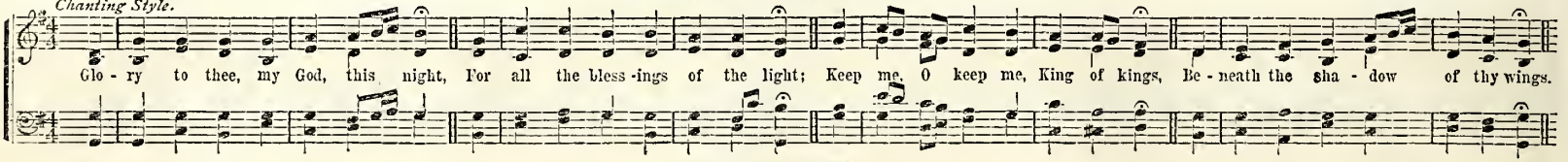
A. CHAPIN.



EVENING HYMN. L. M.

TH. TALLIS.

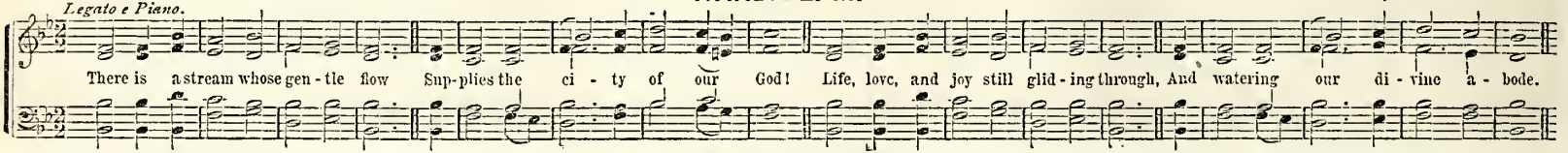
Chanting Style.



WARD. L. M.

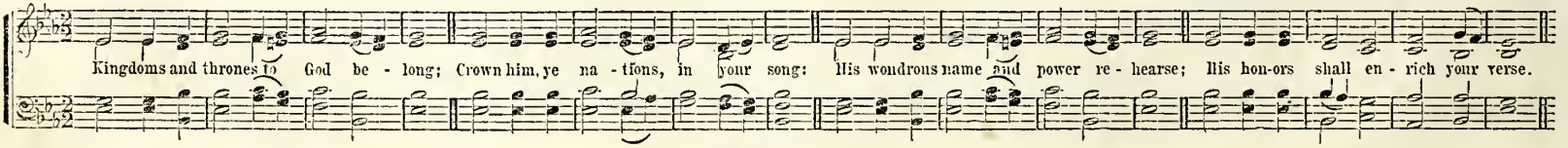
Dr. L. MASON.

Legato e Piano.



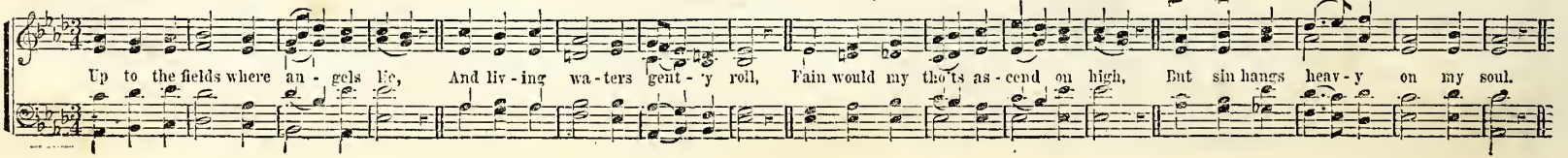
HAMBURG. L. M.

Arranged from a Gregorian Chant



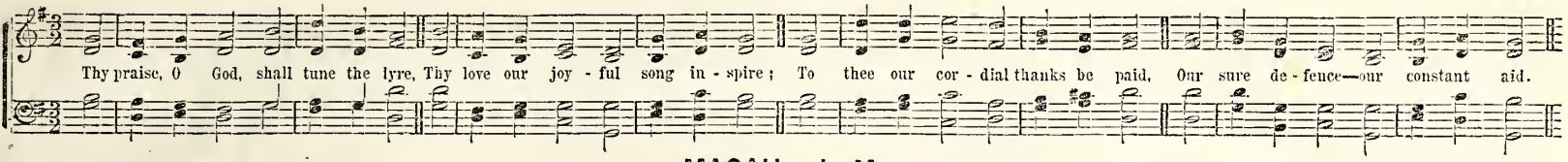
BOWEN. L. M.

From HAYDN



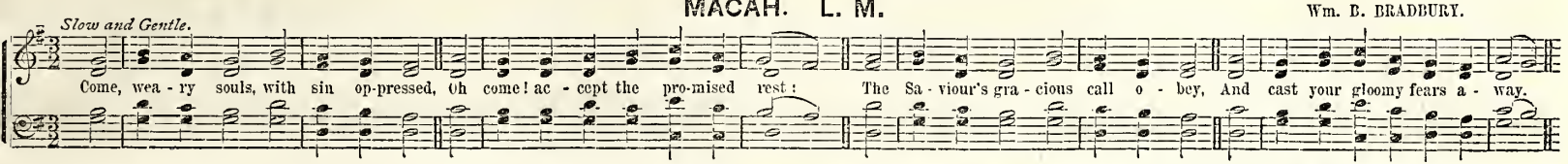
ROCKINGHAM. L. M.

Dr. L. MASON.



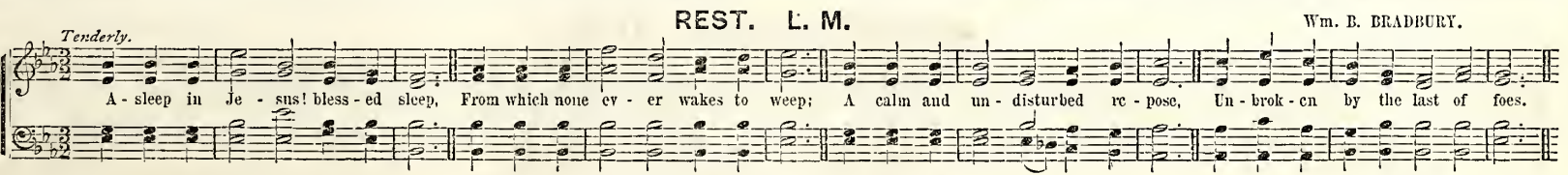
MACAH. L. M.

Wm. B. BRADBURY.



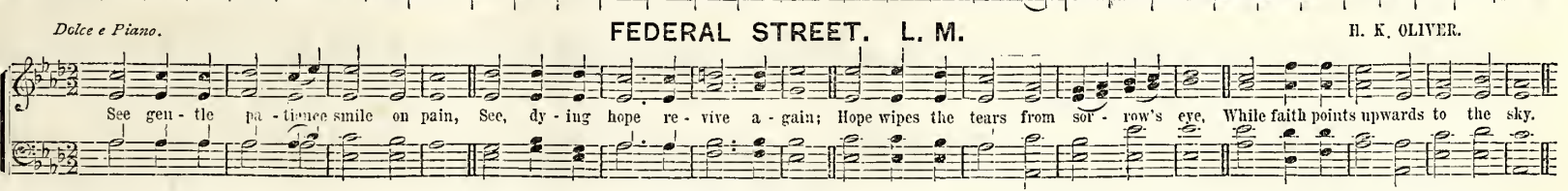
REST. L. M.

Wm. B. BRADBURY.



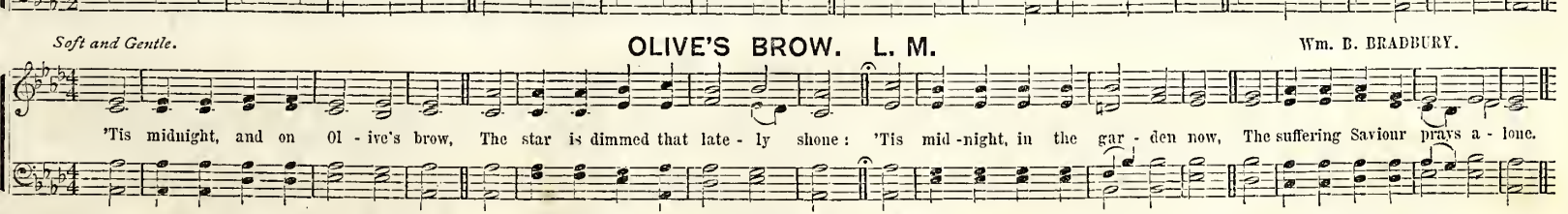
FEDERAL STREET. L. M.

H. K. OLIVER.



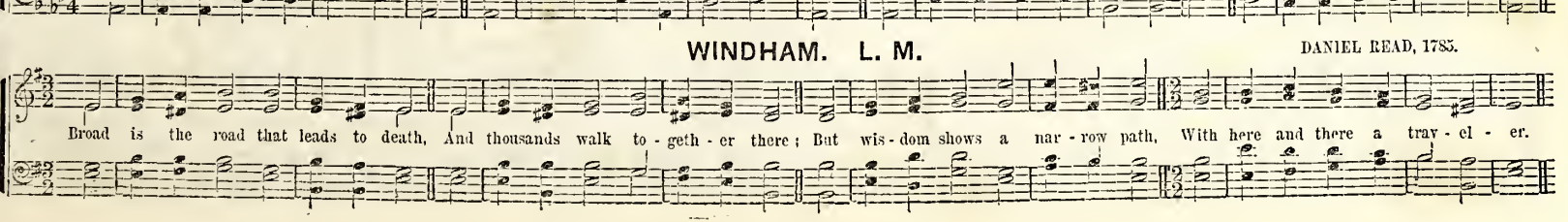
OLIVE'S BROW. L. M.

Wm. B. BRADBURY.



WINDHAM. L. M.

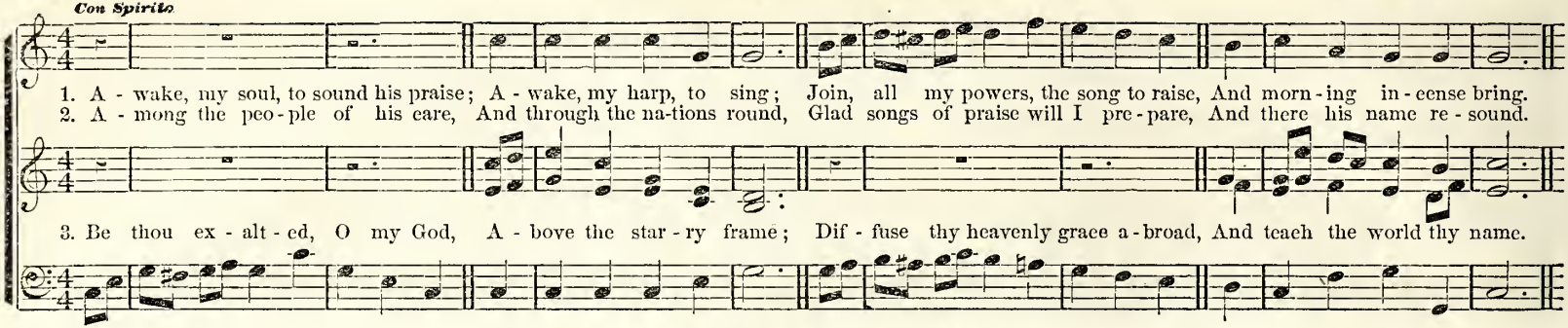
DANIEL READ, 1785.



BRUCE. C. M.

WM. B. BRADBURY.

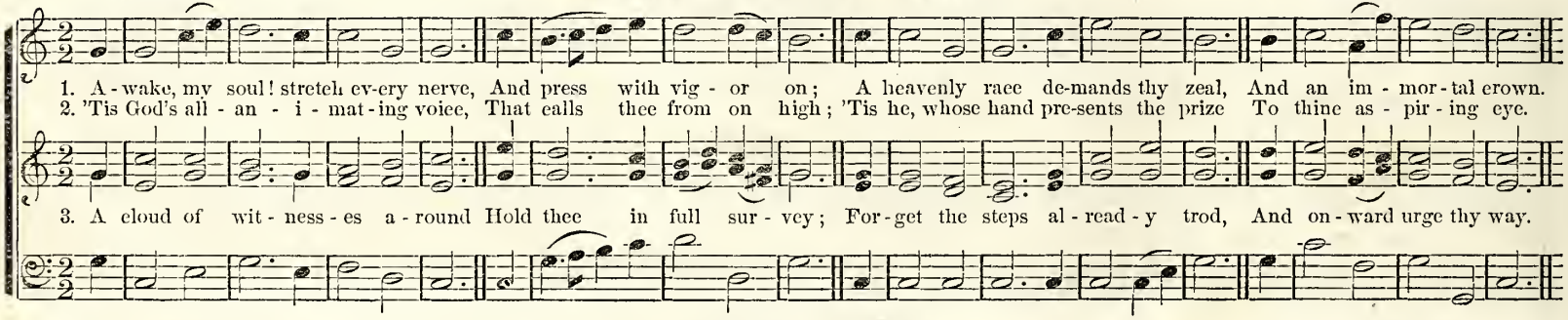
Con Spirito



SUNDERLAND. C. M.

CHESTER G. ALLEN.

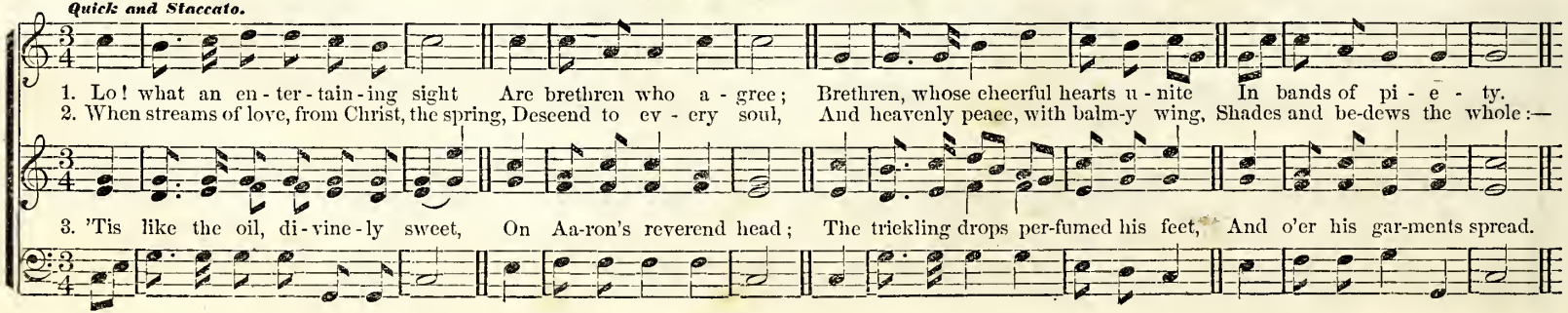
Very Spirited.



DURING. C. M.

WM. B. BRADBURY.

Quick and Staccato.



OSTEND. C. M. Double.

Arr. by W. B. B. from a Melody by RICHTER.

1. When all thy mer - cies, O my God, My ris - ing soul sur - veys,
   Transport- ed with the view, I'm lost In won-der, love, and praise.
   O how can words with e-qual warmth The grat - i - tude de - clare, That glows with-in my

2. When in the slip-p'ry paths of youth, With heedless steps, I ran;
   Thine arm, un-seen, con-vey'd me safe, And led me up to man.
   Thro' hid - den dan-gers, toils, and deaths, It gen-tly clear'd my way; And through the pleasing

rav - ish'd heart?—But thou canst read it there.

snares of vice, More to be fear'd than they.

Very Spirited.

CONQUEST. C. M.

CHESTER G. ALLEN.

All hail the power of Je - sus' name! Let an-gels prostrate fall; Bring forth the roy - al

All hail the power of Je - sus' name! Let an - gels prostrate fall Bring forth the roy - al

Bring forth the roy - al

di - a - dem, And crown him Lord of all, And crown him Lord of all; Bring forth the roy - al di - a - dem, And crown him Lord of all.

di - a - dem, And crown him Lord of all, And crown him Lord of all; Bring forth the roy - al di - a - dem, And crown him Lord of all.

And crown him Lord of all; Bring forth the roy - al

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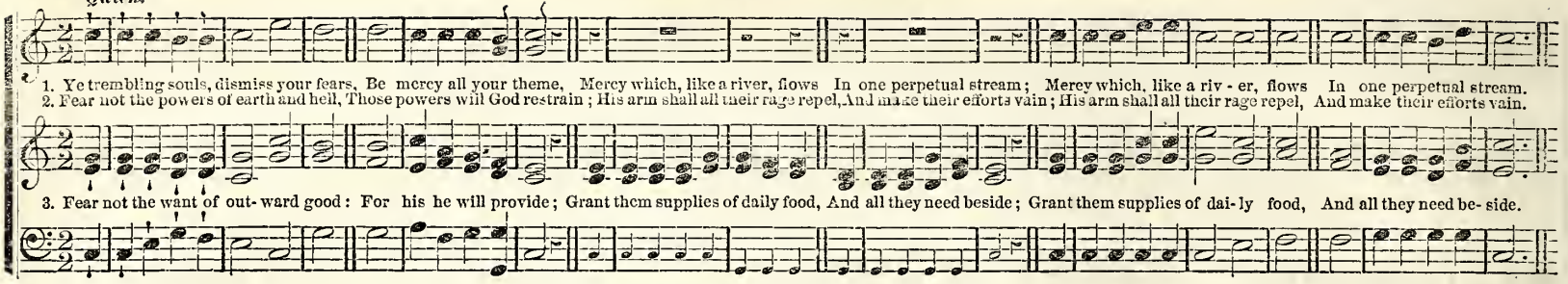
KEOKUK. C. M.

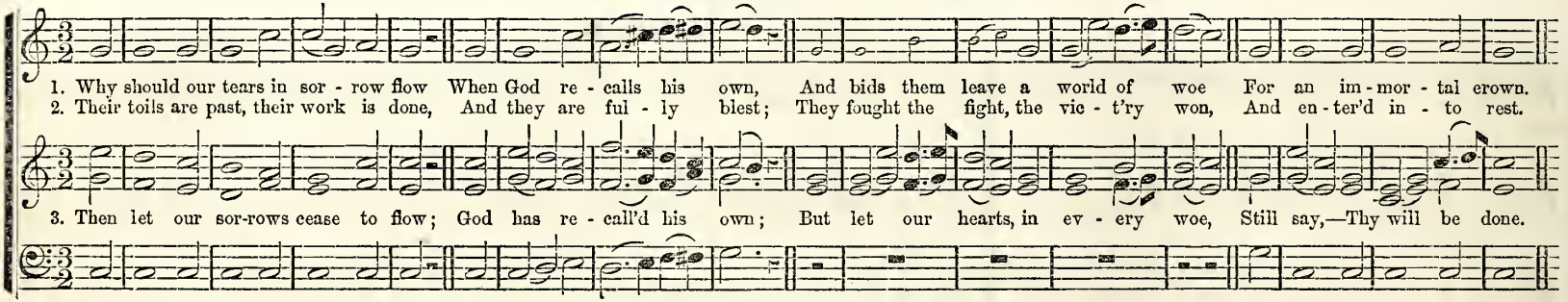
WM. B. BRADBURY.

Quick.



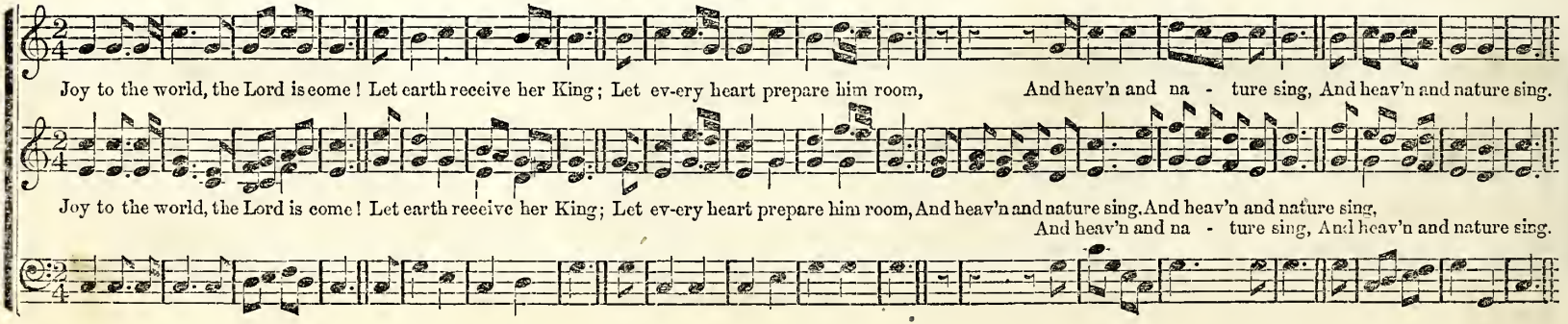
BEMERTON. C. M.

H. W. GREATOREX.

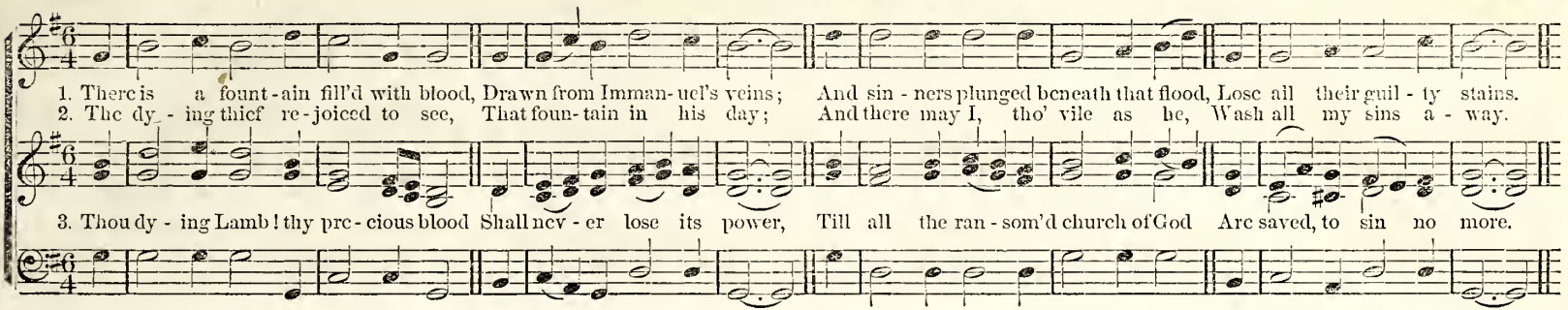


VOSSNACH. C. M.

HUBERT P. MAIN.



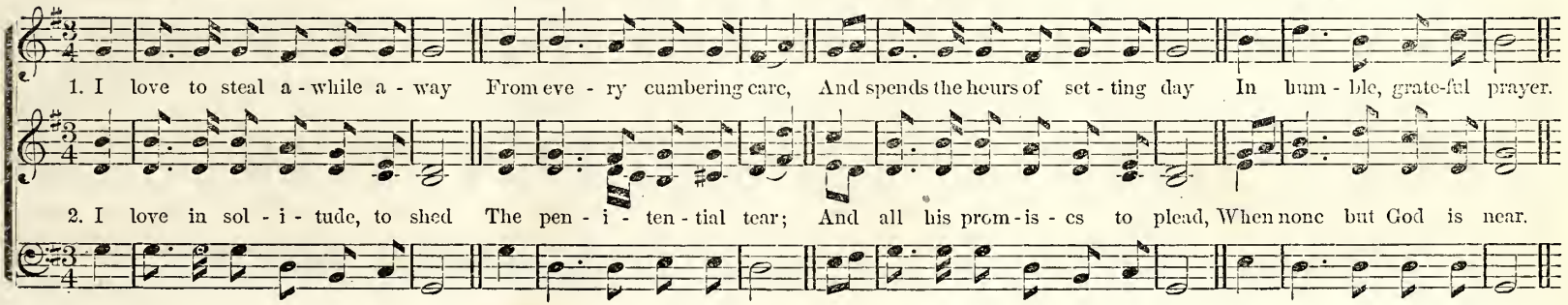
ROSS. C. M.



Chanting Style.

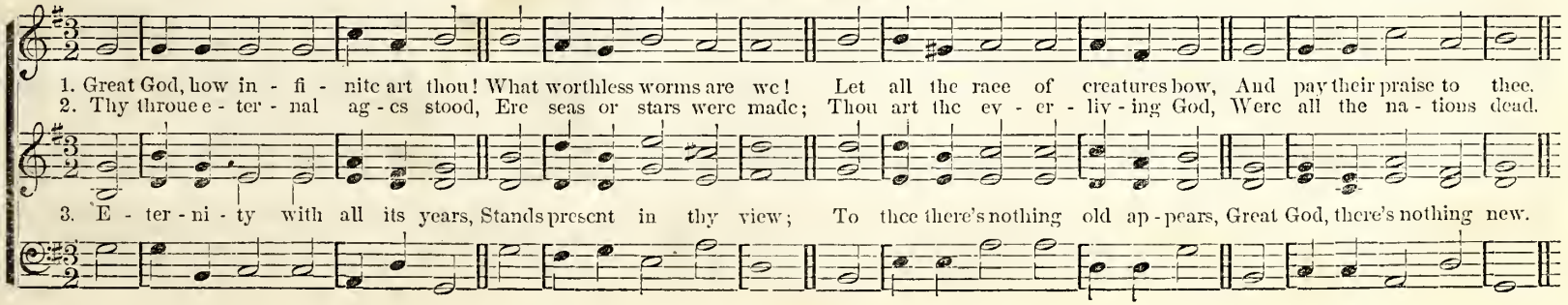
LA MIRA. C. M.

WM. B. BRADBURY.



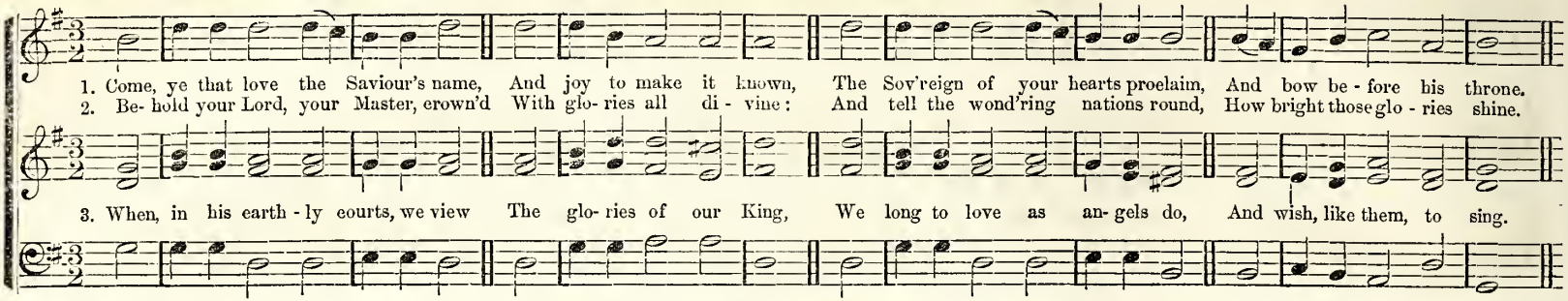
FALKNER. C. M.

WM. B. BRADBURY.



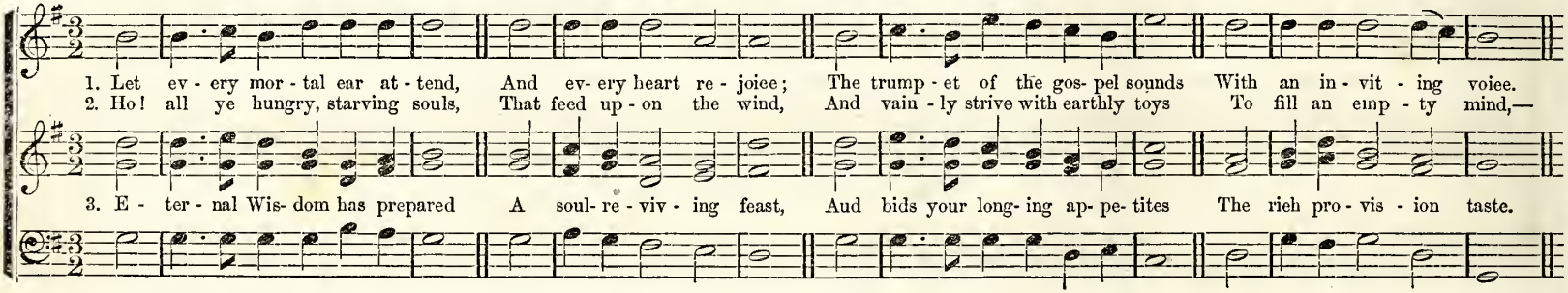
KALIDA. C. M.

WM. B. BRADBURY.



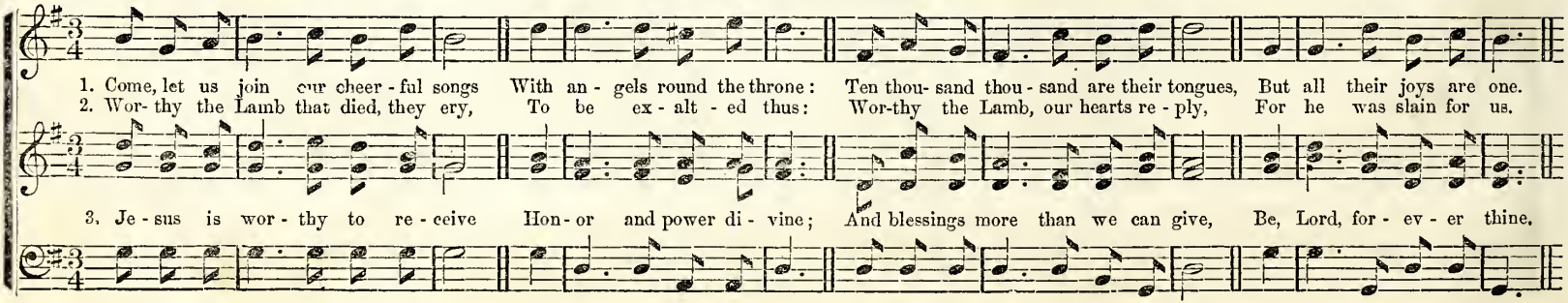
GOSPEL TRUMPET. C. M.

WM. F. SHERWIN.

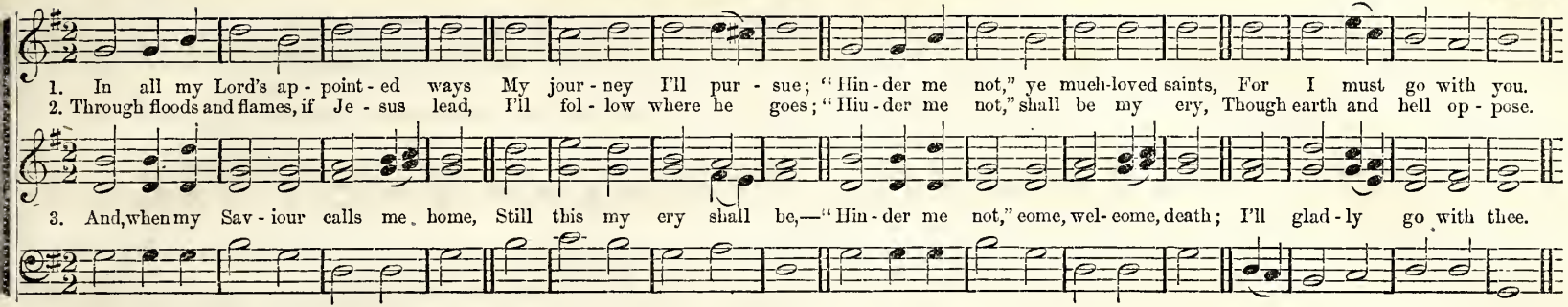


AMENIA. C. M.

CHESTER G. ALLEN.

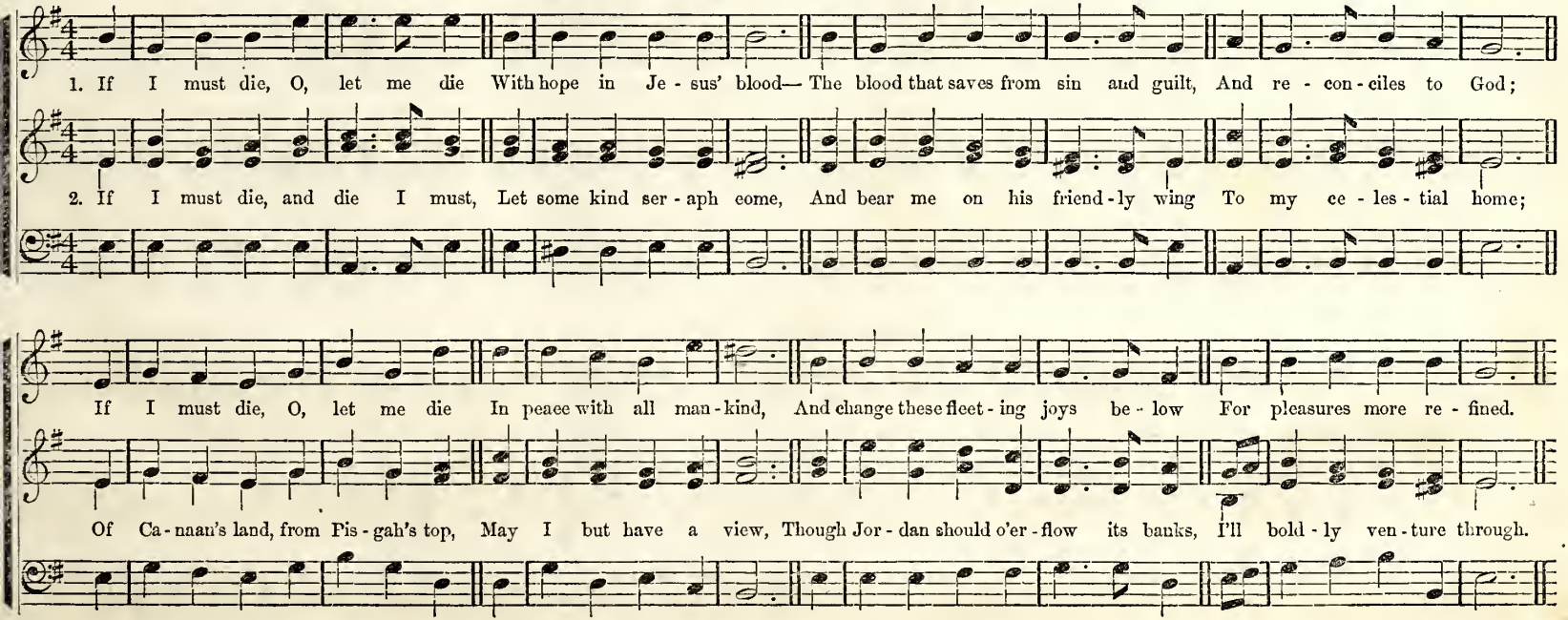


ONWARD. C. M.



LEVEQUE. C. M. Double.

EDWARD HAMILTON, by per. from "The Sanctus."



WISDOM. C. M. Double.

WM. B. BRADBURY.

FINE. D. C.

1. I sing th'al-might-y power of God, That made the mountains rise,
That spread the flow-ing seas a - broad, And built the loft - y skies. I sing the wis-dom that or-dained, The sun to rule the day;
D. C. The moon shines full at his com-mand, And all the stars o - bey.

2. I sing the good-ness of the Lord, That filled the earth with food;
He formed the crea-tures with his word, And then pronounced them good. There's not a plant nor flower be - low, But makes thy glo - ries known;
D. C. And clouds a - rise, and temp-ests blow, By or - der from thy throne.

HAULENBECK. C. M. Double.

BRADBURY'S "Western Melody."

1. O moth-er dear, Je - ru - sa - lem, When shall I come to thee? When shall my sor - rows have an end? Thy joys when shall I see

2. No dim-ming cloud o'er - sha-dows thee, Nor gloom, nor darksome night; But eve - ry soul shines as the sun, For God him - self gives light.

O hap - py har - bor of God's saints! O sweet and pleas-ant soil! In thee no sor - row can be found, Nor grief, nor care, nor toil.

Thy walls are made of pre-cious stone, Thy bulwarks dia - monds are, Thy gates are all of o - rient pearl—O God! if I were there!

FARMINGTON. C. M.

WM. B. BRADBURY.

ff small notes are used, sing pp

1. There is a place of sweet re-pose, Where weary souls may rest, From all their sor-rows, all their woes, On their Re-deemer's breast.
2. When worn with toil our spir-its faint, By thousand cares op-pressed, Sweet is the cure for our complaint, Our Je-sus is our rest.
3. When death has torn some friend a-way Our bleeding hearts left bare, 'Tis sweet to look to heaven and pray, For Je-sus answers prayer.
4. O thou, our rest, our help, our all, Help us to love thee more, Then at thy feet we'll joy-ful fall, When our last conflict's o'er.

GUTHRIE. C. M.

J. H. TENNEY.

1. Now joy-ful strains we lift on high, A-mid the faith-ful throng Of those who Je-sus mag-ni-fy, In sweet and ho-ly song.
2. We ren-der thanks, and bless the Lord, Who died our souls to save; Thro' whom to heav'nly peace re stor'd, We fear no more the grave.

BIGLOW. C. M.

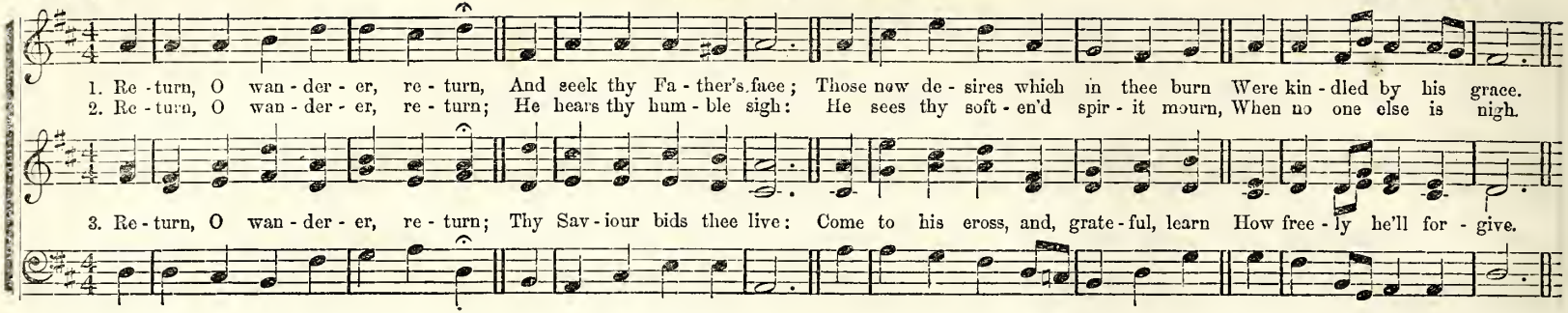
Gentle and Distinct.

W. H. DOANE.

1. Dear Fath-er, to thy mer-cy-seat, My soul for shel-ter flies; 'Tis here I find a safe re-treat, When storms and tempests rise.
2. My cheer-ful hope can nev-er die If thou my God art near; Thy grace can raise my spir-it high, And ban-ish eve-ry fear.
3. My great Pro-tec-tor and my Lord, Thy con-stant aid im-part, Oh! let thy kind, thy gra-cious word, Sus-tain my trembling heart.

CLARK. C. M.

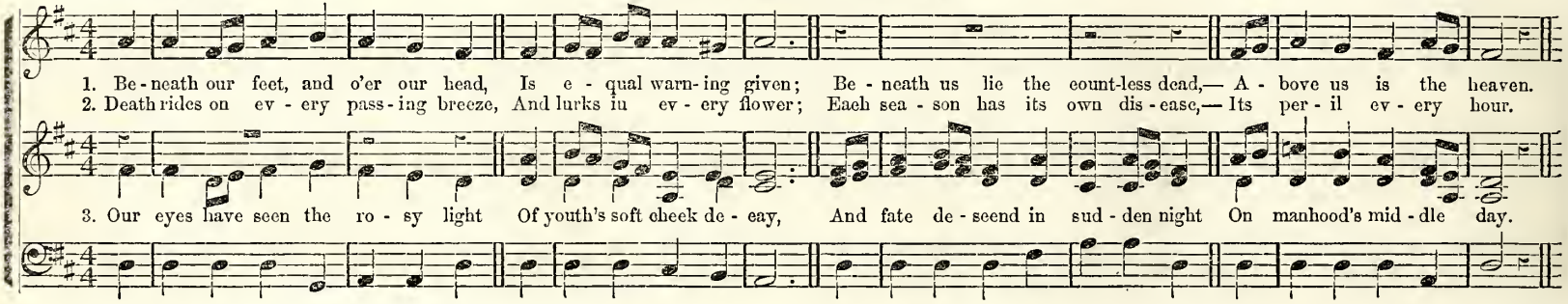
HUBERT P. MAIN.



WARNING. C. M.

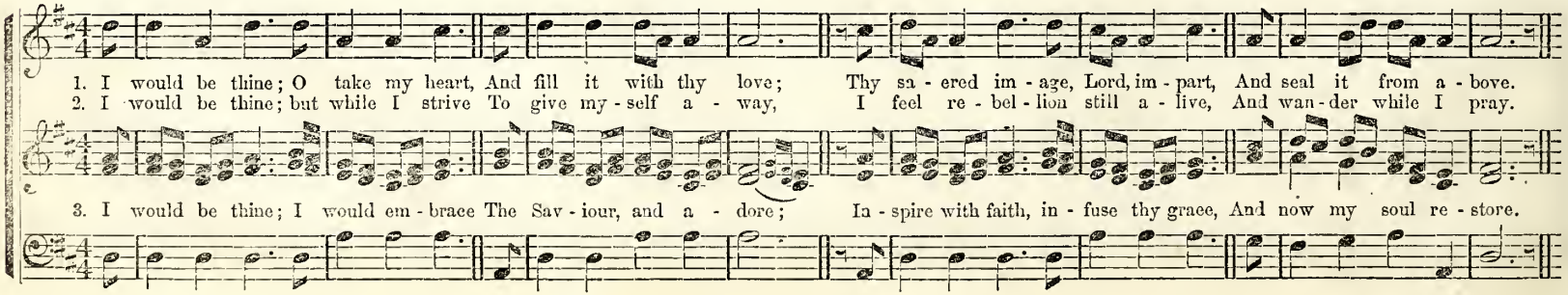
With Solemnity.

WM. F. SHERWIN.



BAXTER. C. M.

WM. B. BRADBURY.



ORIENTA. C. M. Double.

1. { Oh! could our thoughts and wishes fly, A-bove these gloomy shades,
   { To those bright worlds, be-yond the sky, Which sorrow ne'er invades!— } There, joys unseen by mor-tal eyes, Or reason's fee-ble ray, In ev-er-bloom-ing

2. { Lord! send a beam of light di-vine, To guide our upward aim;
   { With one re-viv-ing touch of thine, Our languid hearts in-flame. } Oh! then, on faith's su-blim-est wing, Our ar-dent hope shall rise To those bright scenes, where

In ev-er-

In ev-er-bloom-ing prospects rise, &c.

pros - - pects rise, Un-con-scious of de-cay.

pleas - - ures spring Im-mor-tal in the skies.

bloom-ing pros-pects rise, &c.

PEMBERTON. C. M. Double.

CHESTER G. ALLEN.

With Spirit. *Fine.*

1. O Lord, our King, how ex-eel-lent Thy name on earth is known;
D. C. The moon and stars a-mid the sky, Thy lights in ev-ery land:—

2. Lord! what is man that thou shouldst deign On him to set thy love,
D. C. Let time thy sav-ing truth proclaim, E-ter-ni-ty thy praise.

D. C.

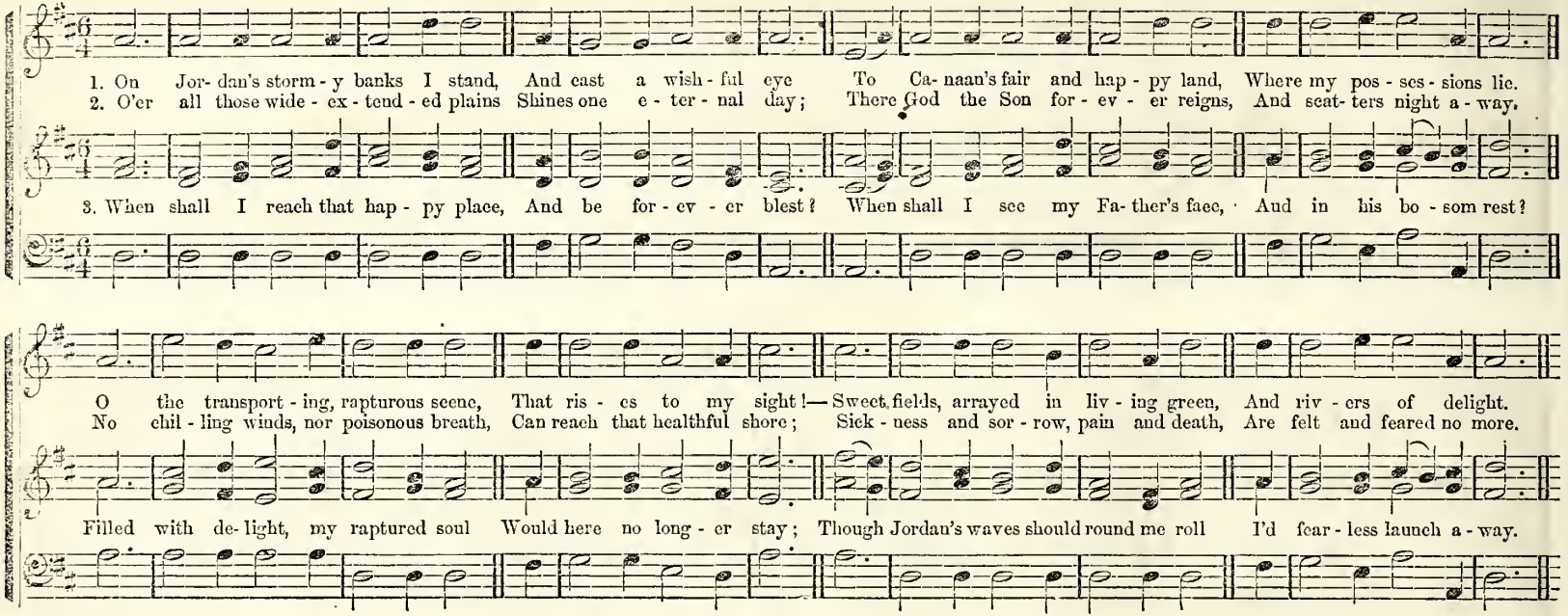
Thy glo-ry in the fir-ma-ment How won-der-ful-ly shown! When I be-hold the heavens on high, The work of thy right hand;

Give him on earth a-while to reign, Then fill a throne a-bove? O Lord, how ex-eel-lent thy name! How man-i-fold thy ways!

With Fervor.

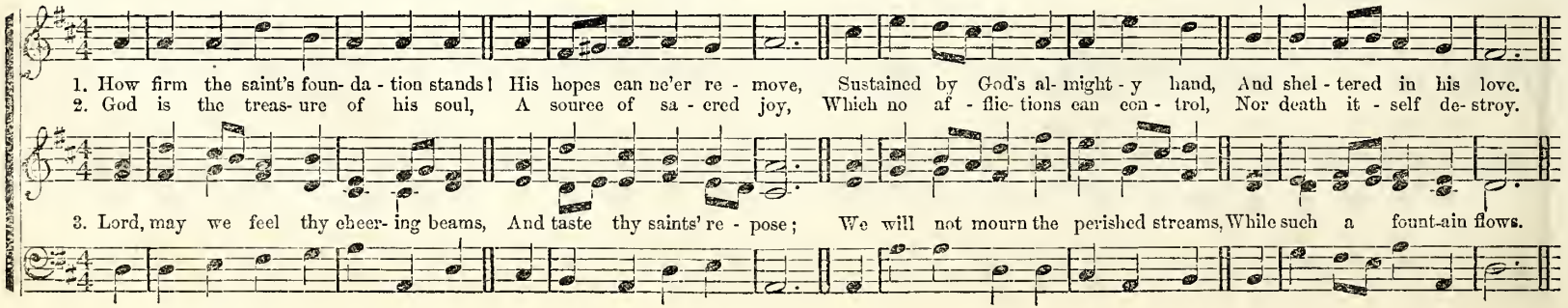
NORTH ADAMS. C. M. Double.

WM. F. SHERWIN.



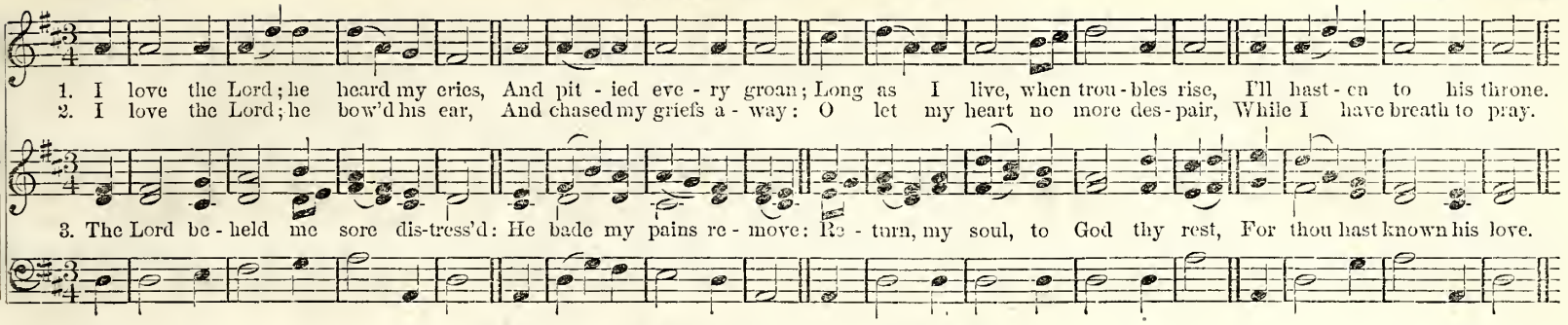
PACKER. C. M.

HUBERT P. MAIN.



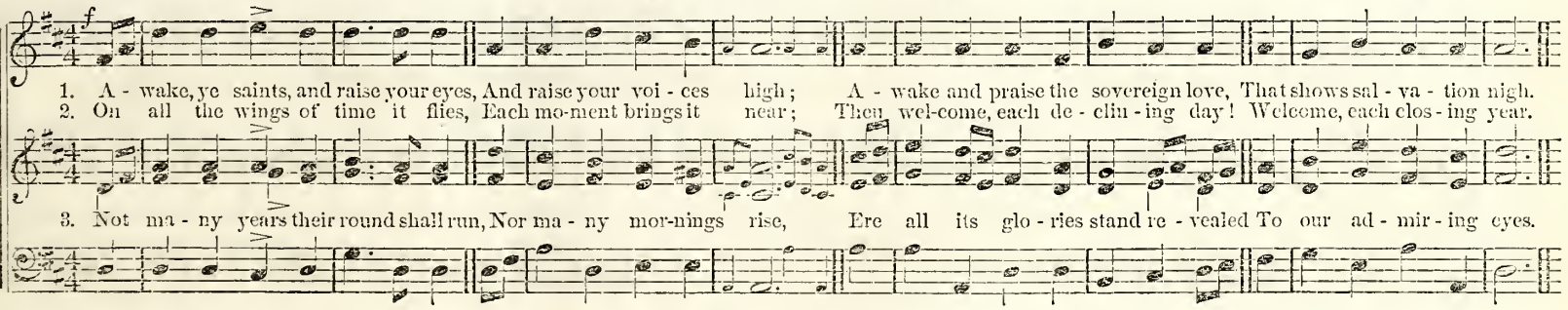
NAVARRE. C. M.

Andante. J. H. TENNEY.



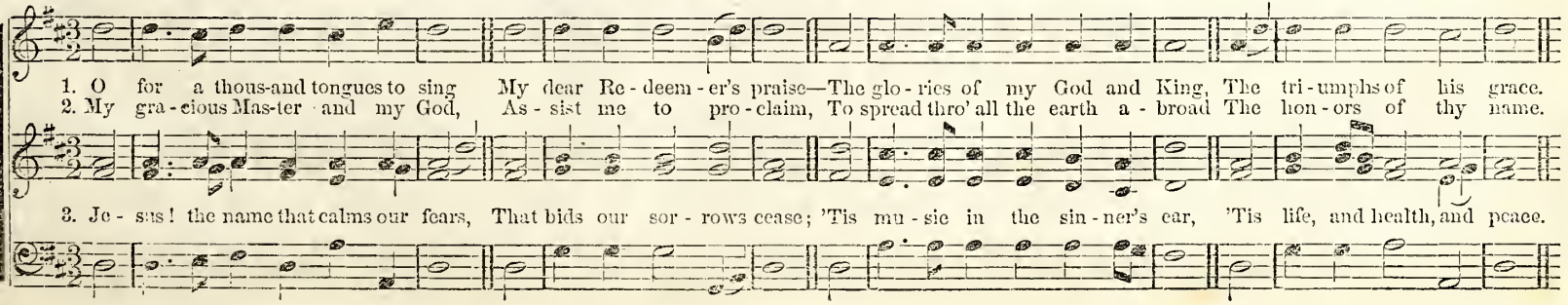
SALSBURG. C. M.

Maestoso. WM. B. BRADBURY.



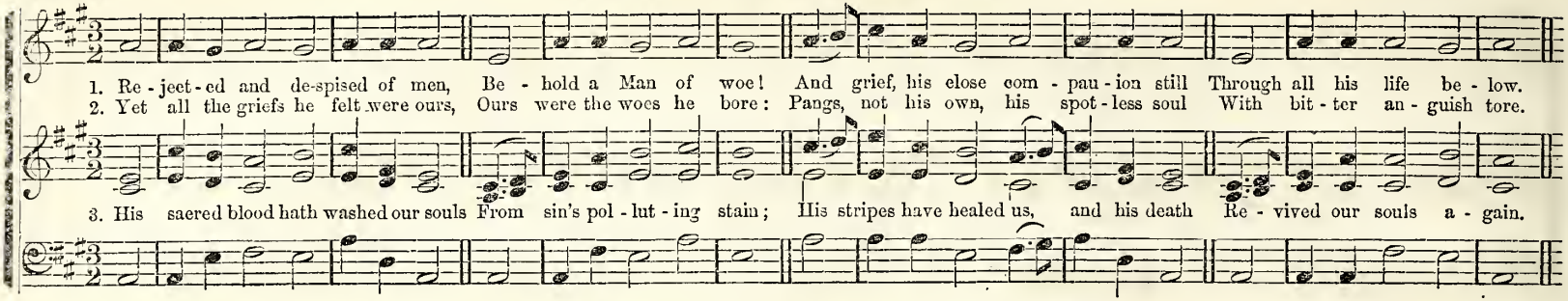
MASON'S CHANT. C. M.

WM. B. BRADBURY.



NEW CASTLE. C. M.

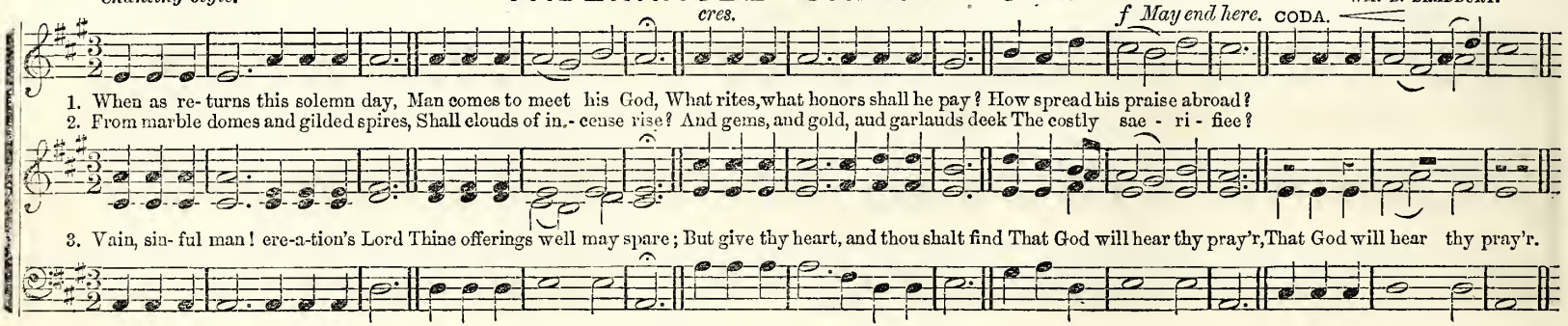
T. J. COOK.



TABERNACLE CHANT. C. M.

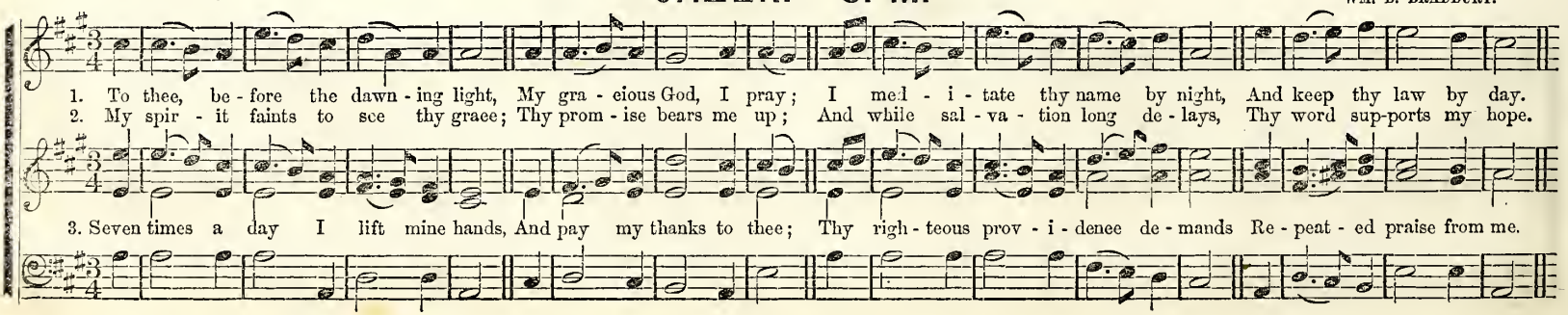
Chanting style.

WM. B. BRADBURY.

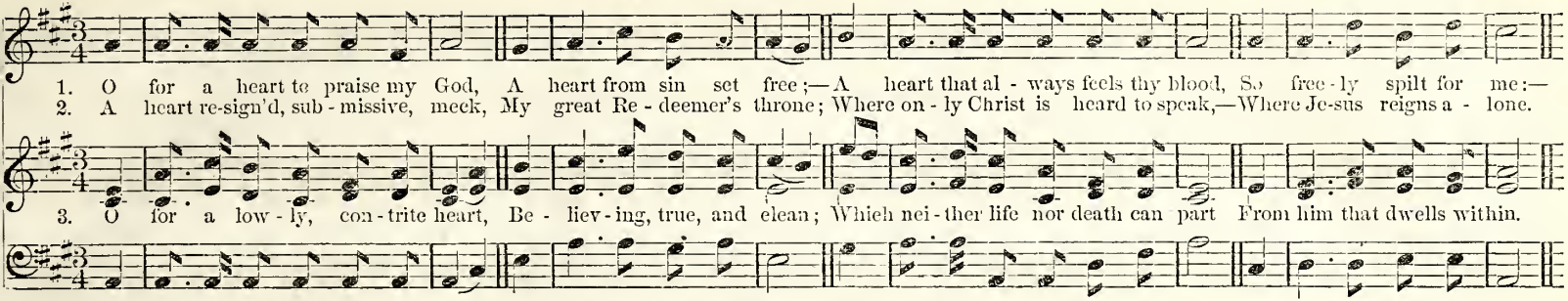


JAZER. C. M.

WM. B. BRADBURY.

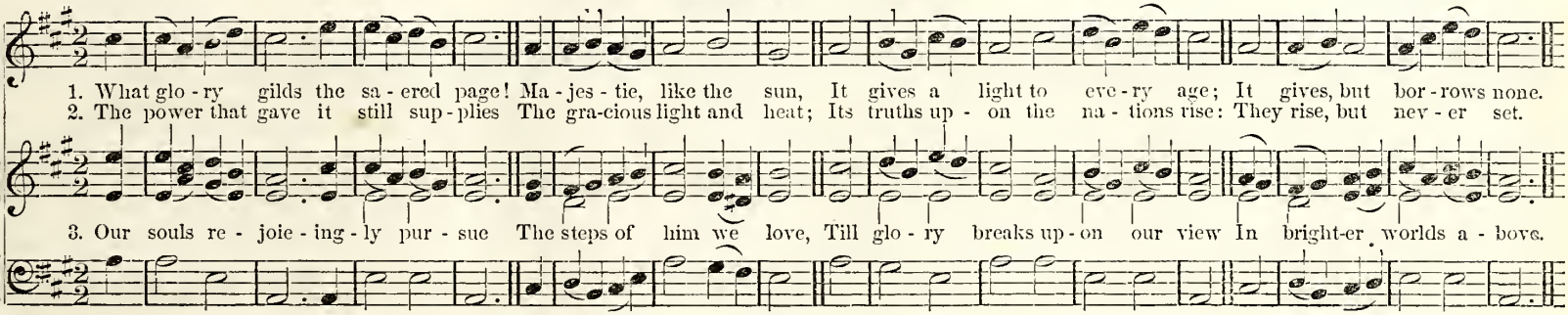


BLANDINA. C. M.



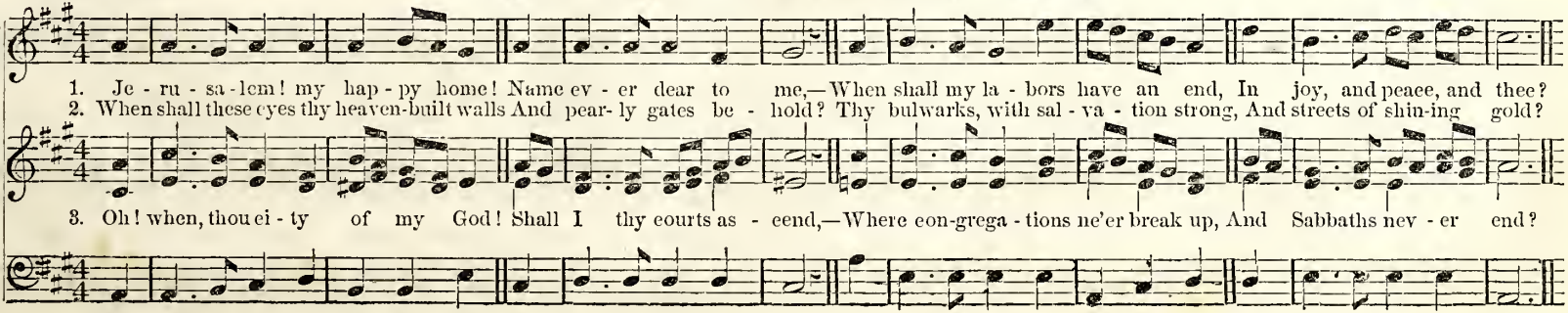
HAWLEY. C. M.

WM. F. SHERWIN.



HEAVENLY JERUSALEM. C. M.

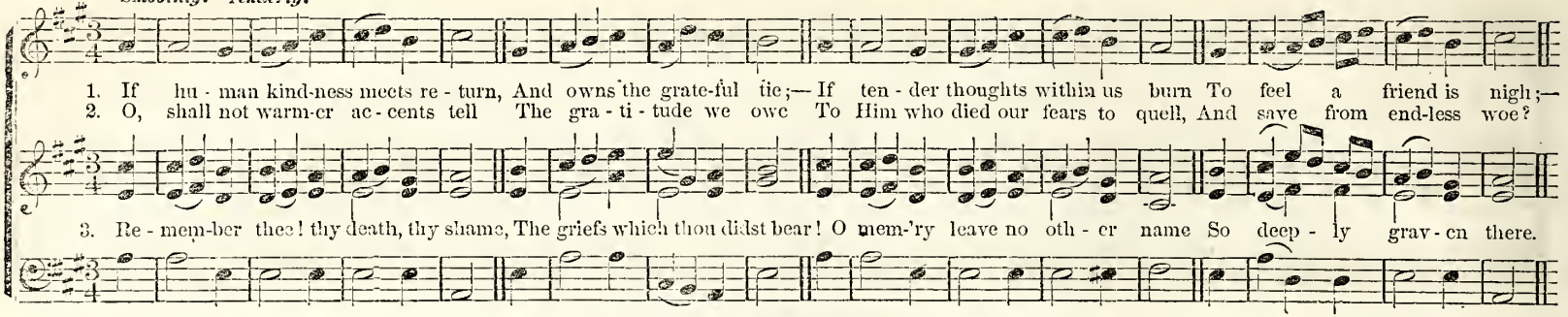
S. B. MARSH.



PULLING. C. M.

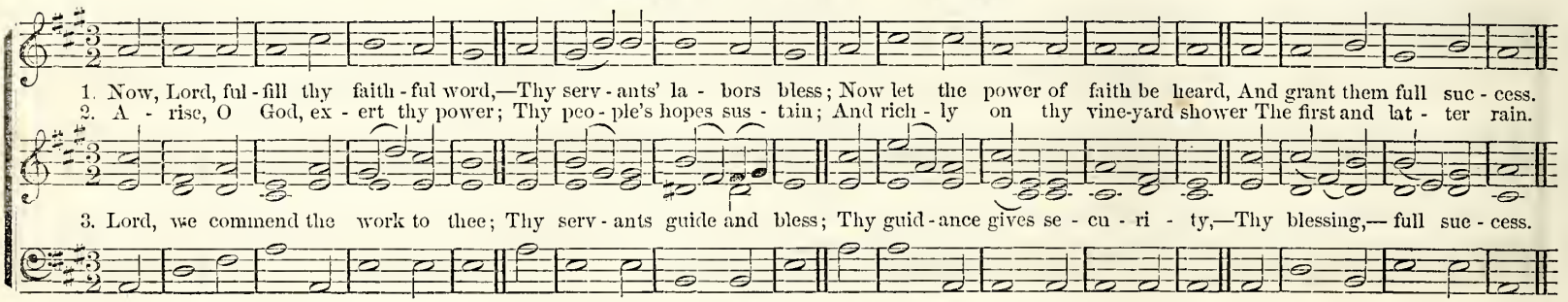
Smoothly.—Tenderly.

HUBERT P. MAIN.



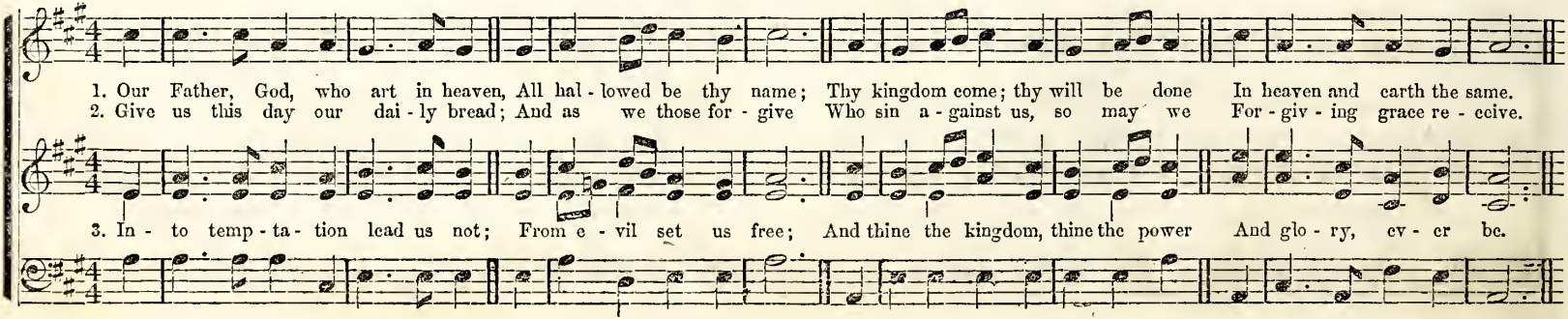
BENEDICTION. C. M.

GEORGE LEACH.

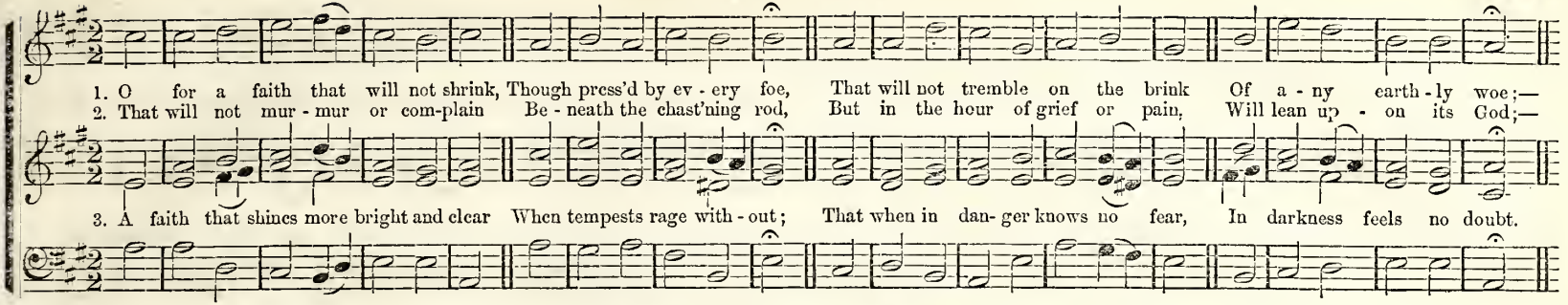


CHESTER. C. M.

HUBERT P. MAIN.

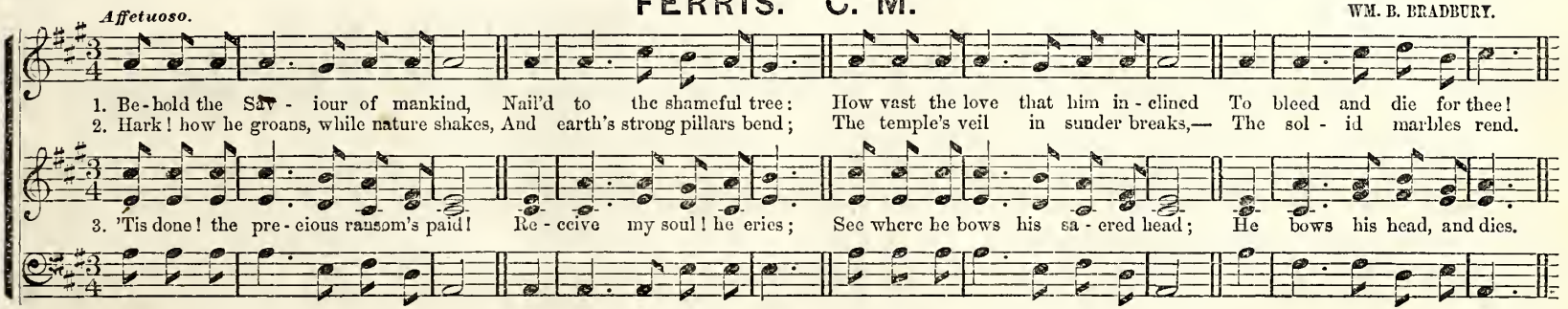


COLVER. C. M.



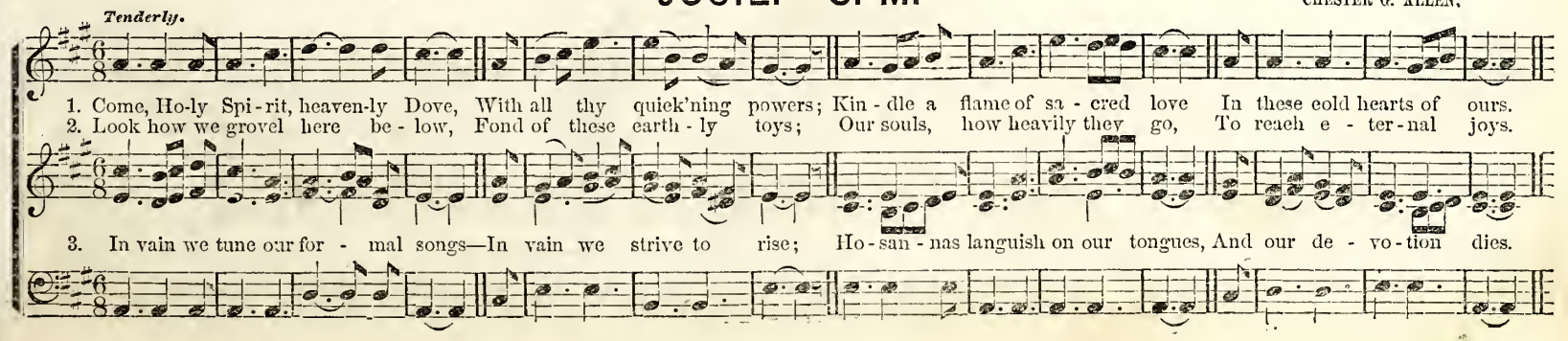
FERRIS. C. M.

WM. B. BRADBURY.



JOSIE. C. M.

CHESTER G. ALLEN.



LOOMIS. C. M. Double.

Welsh Melody. Arr. by W. F. S.

1st. 2d.

1. There is a land of pure de-light, Where saints im-mor-tal reign;
   In-fi-nite day ex-cludes the night, And pleasures ban-ish [Omit.] pain. There ev-er-last-ing spring a-bides, And nev-er-with'ring flowers:

2. Sweet fields be-yond the swell-ing flood Stand dress'd in liv-ing green;
   So to the Jews old Ca-naan stood, While Jor-dan roll'd be-[Omit.] tween. Could we but climb where Mo-ses stood, And view the landscape o'er,

Death, like a nar-row sea, di-vides This heavenly land from ours.

Not Jordan's stream, nor death's cold flood, Should fright us from the shore.

DOXOLOGY. C. M.

8.

1st. 2d.

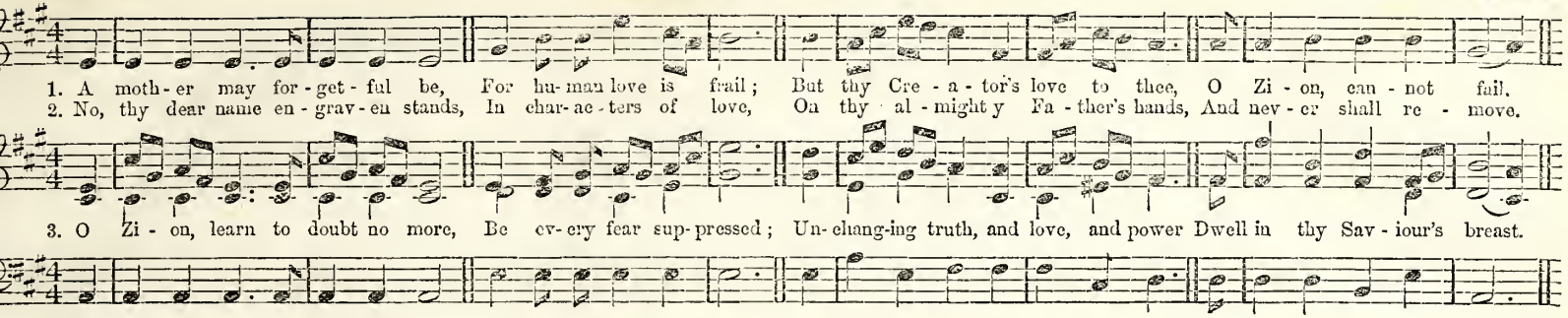
To Fa-ther, Son, and Ho-ly Ghost, One God, whom we a-dore,
Be glo-ry as it was, is now, And shall be ev-[Omit.] er-more.

VERNONA. C. M.

WM. B. BRADBURY.

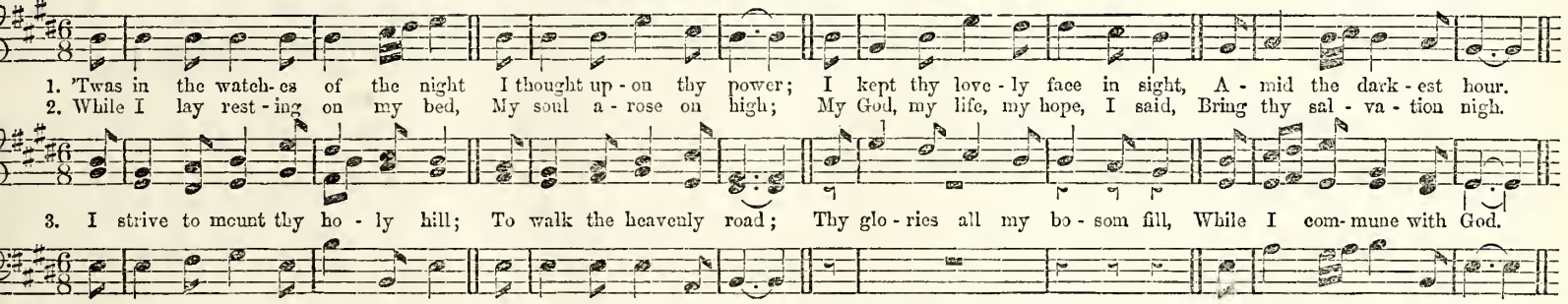
1. E-ter-nal Source of joys di-vine, To thee my soul as-pires; O! could I say,—The Lord is mine! 'Tis all my soul de-sires.
2. My hope, my trust, my life, my Lord, As-sure me of thy love; O! speak the kind, transport-ing word, And bid my fears re-move.
3. Then shall my thank-ful powers re-joice, And tri-umph in my God, Till heavenly rap-ture tune my voice To spread thy praise a-broad.

TRENT. C. M.



MOUNTAIN. C. M.

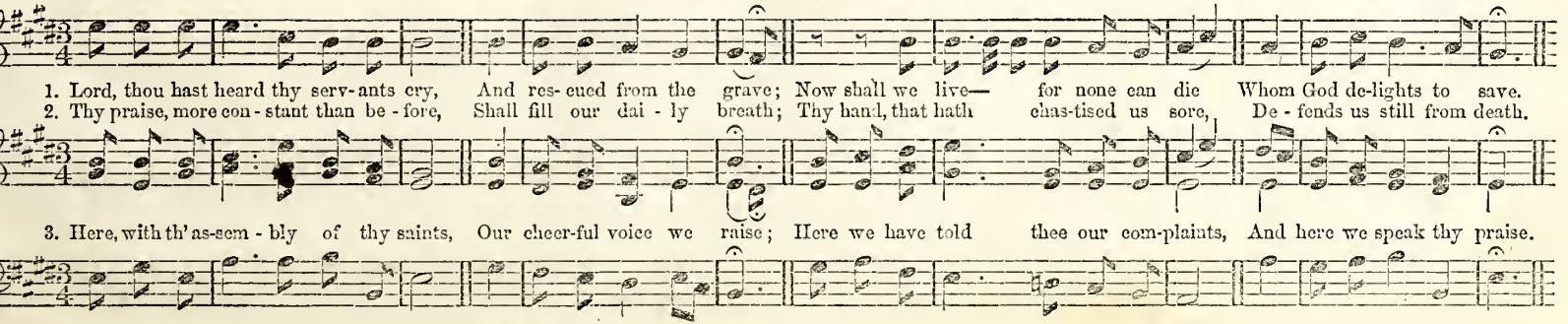
WM. B. BRADBURY.



COYT. C. M.

Moderato.

W. U. BUTCHER.



SCOTT. C. M. Double.

WM. F. SHERWIN.

1. When all thy mer-cies, O my God, My ris-ing soul sur-veys, Trans-port-ed with the view, I'm lost In won-der, love, and praise.
2. When in the slip-pery paths of youth With heed-less steps I ran, Thine arm, un-seen, con-veyed me safe, And led me up to man.
3. Through ev-ery pe-riod of my life, Thy good-ness I'll pur-sue; And aft-er death, in dis-tant worlds, The glo-rious theme re-new.

Un-num-bered com-forts on my soul, Thy ten-der care be-stowed, Be-fore my in-fant heart conceived From whom those comforts flowed.
Ten thou-sand thou-sand pre-cious gifts My dai-ly thanks em-ploy; Nor is the least a cheer-ful heart, That tastes those gifts with joy.

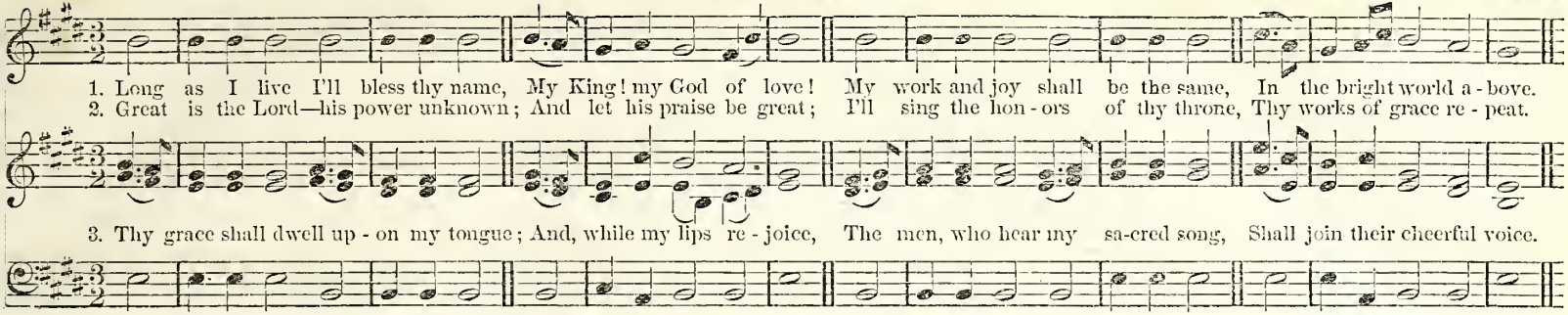
Through all e-ter-ni-ty, to thee A grate-ful song I'll raise: But, O, e-ter-ni-ty's too short To ut-ter all thy praise.

DUFF. C. M.

WM. B. BRADBURY.

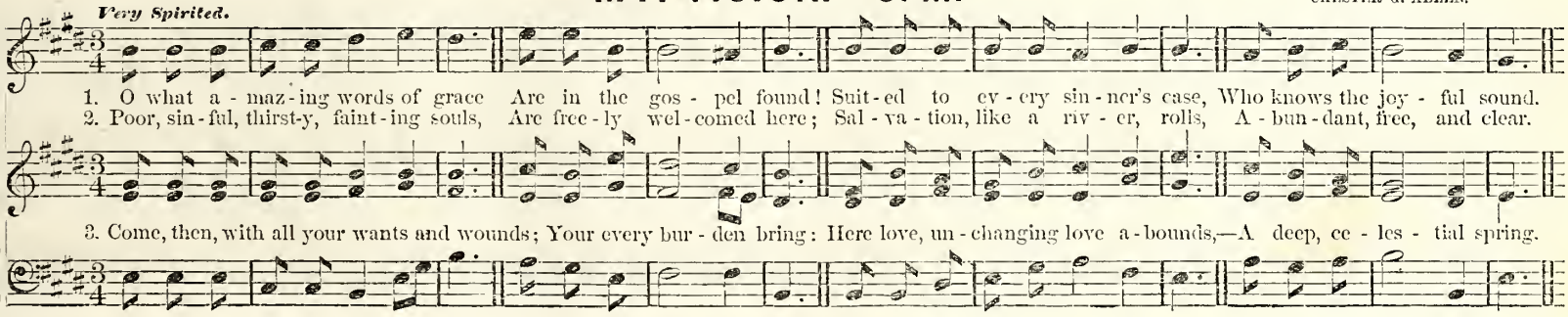
1. Come, ye that know and fear the Lord! And raise your souls a-bove; Let every heart and voice ac-cord, To sing that—God is love, To sing that—God is love.
2. This precious truth his word de-clares, And all his mercies prove; While Christ, th'atoning Lamb, appears, To show that—God is love, To show that—God is love.
3. Be-hold his lov-ing-kind-ness waits, For those who from him rove, And calls of mer-cy reach their hearts, To teach them—God is love, To teach them—God is love

CYRUS. C. M.



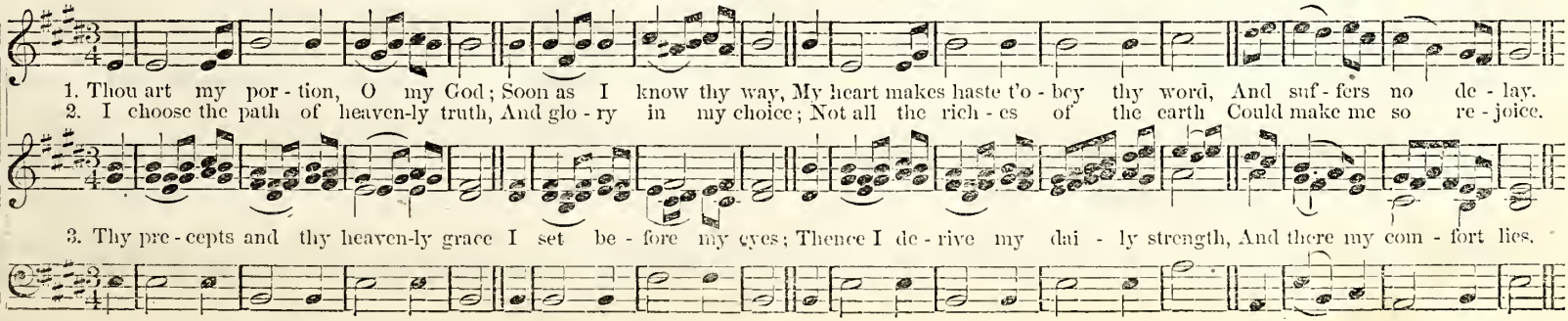
MT. VISION. C. M.

CHESTER G. ALLEN.



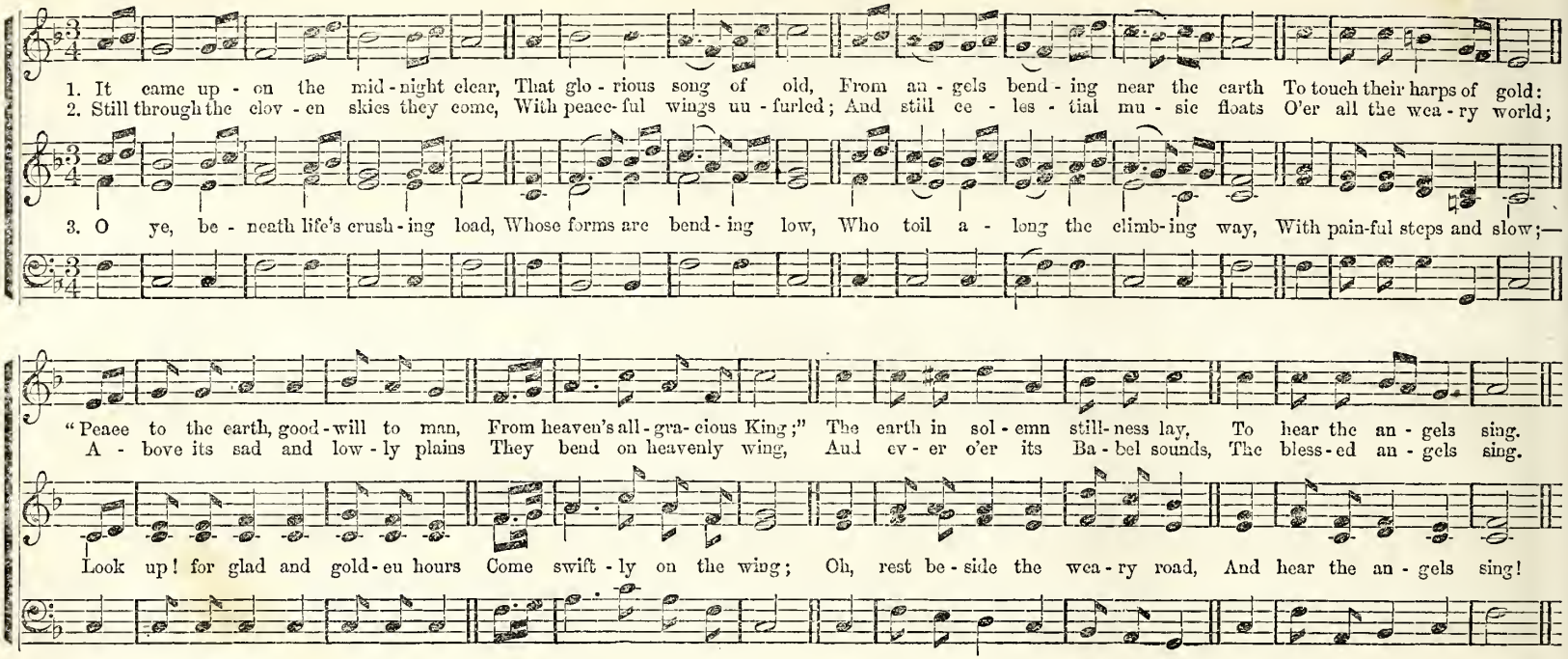
WESTPORT. C. M.

WM. B. BRADBURY.



WILDER. C. M. Double.

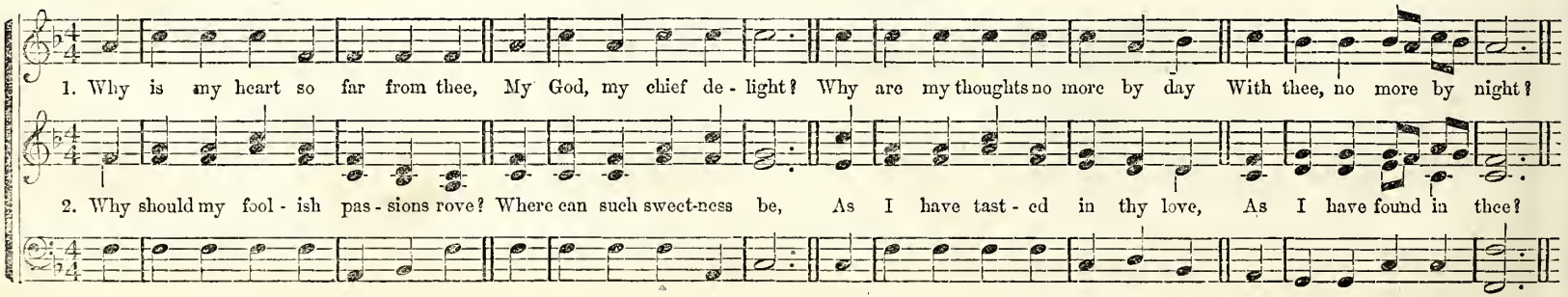
DARIUS E. JONES.



Moderato.

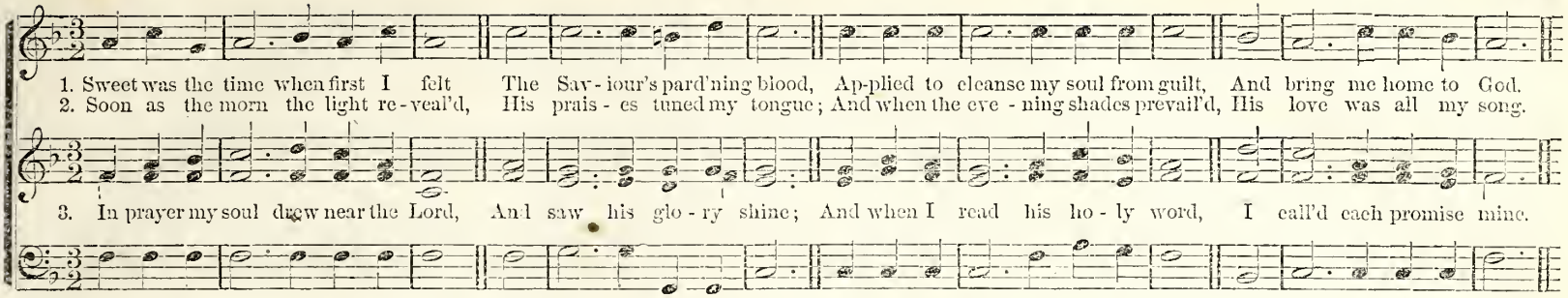
RISSAH. C. M.

WM. B. BRADBURY.



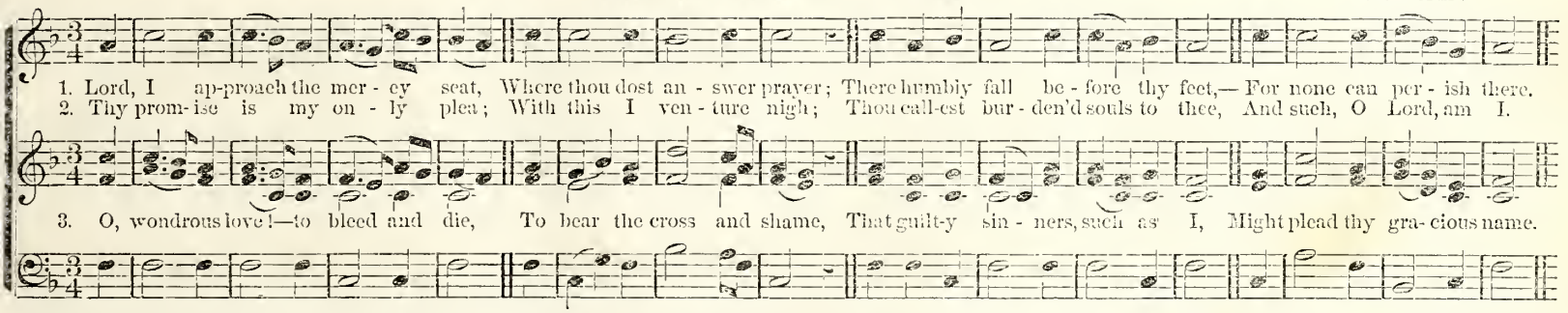
DOWD. C. M.

CHESTER G. ALLEN.



PLYMPTON. C. M.

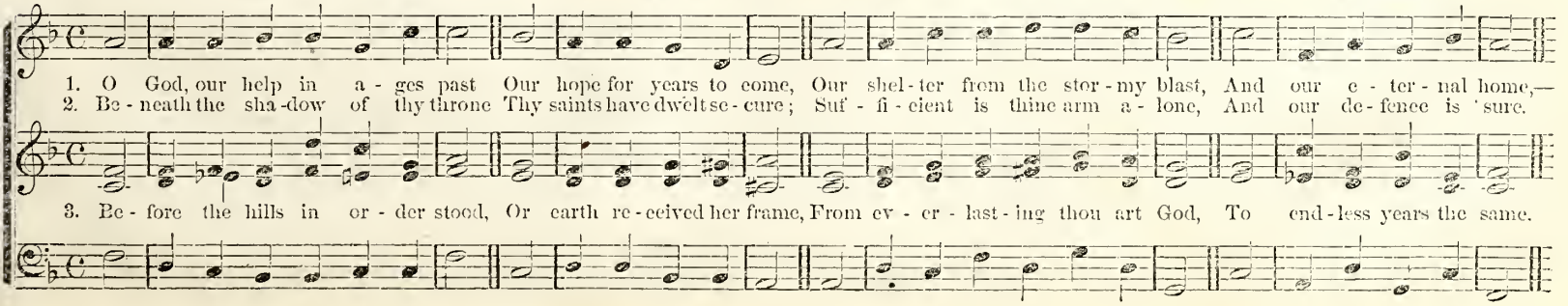
CH. ZEUNER.



With deep Solemnity, but not too softly.

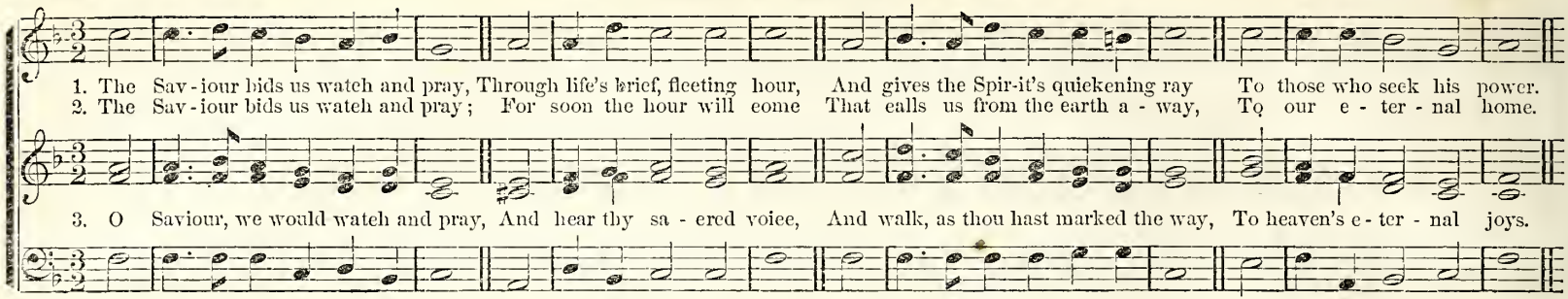
BAKER. C. M.

W. F. SHERWIN.



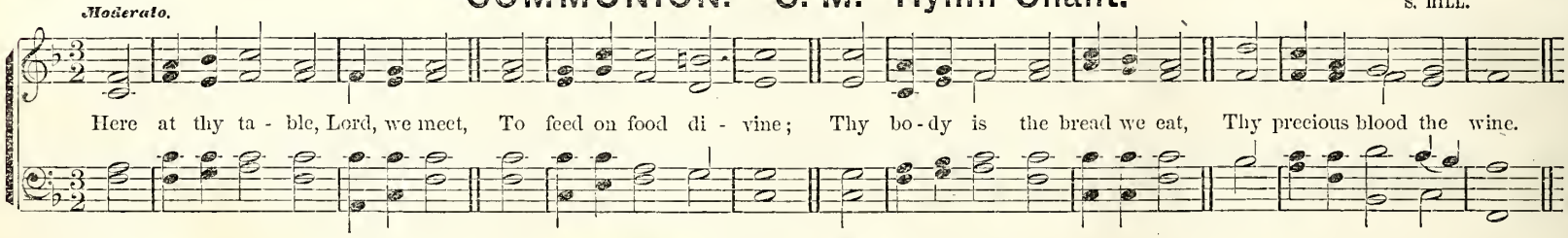
WATCHFULNESS. C. M.

WM. F. SHERWIN.



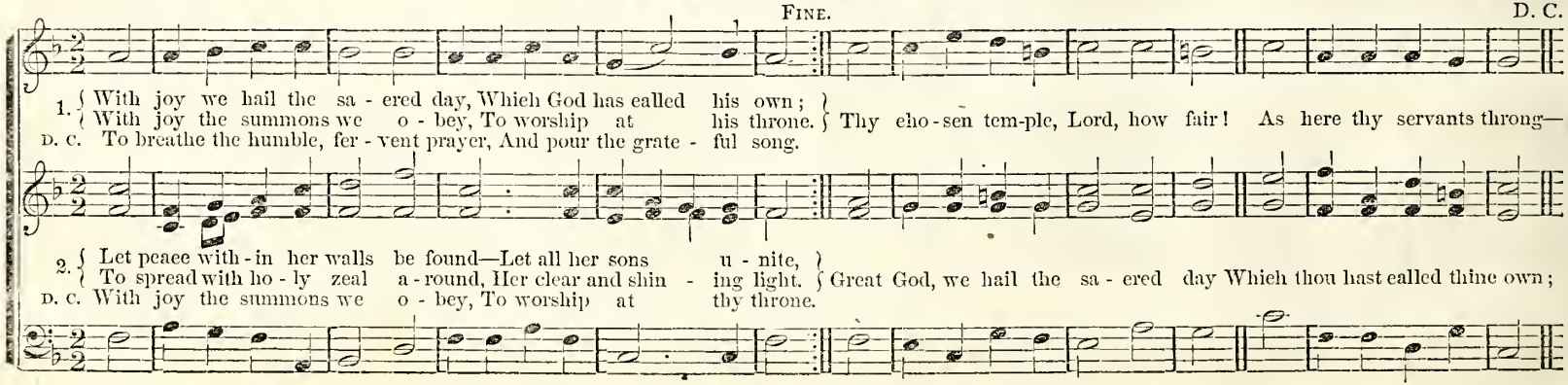
COMMUNION. C. M. Hymn Chant.

S. HILL.

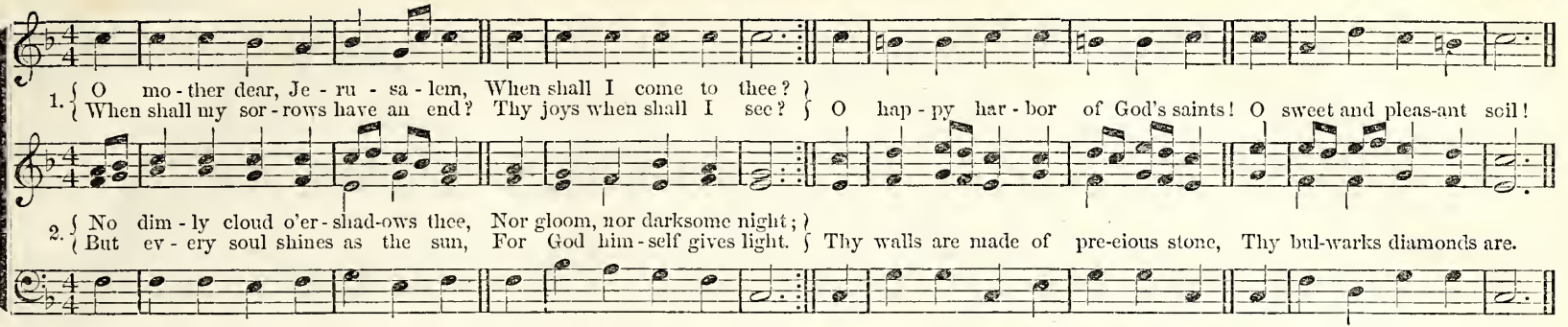


CREMEL. C. M. Double.

WM. B. BRADBURY.

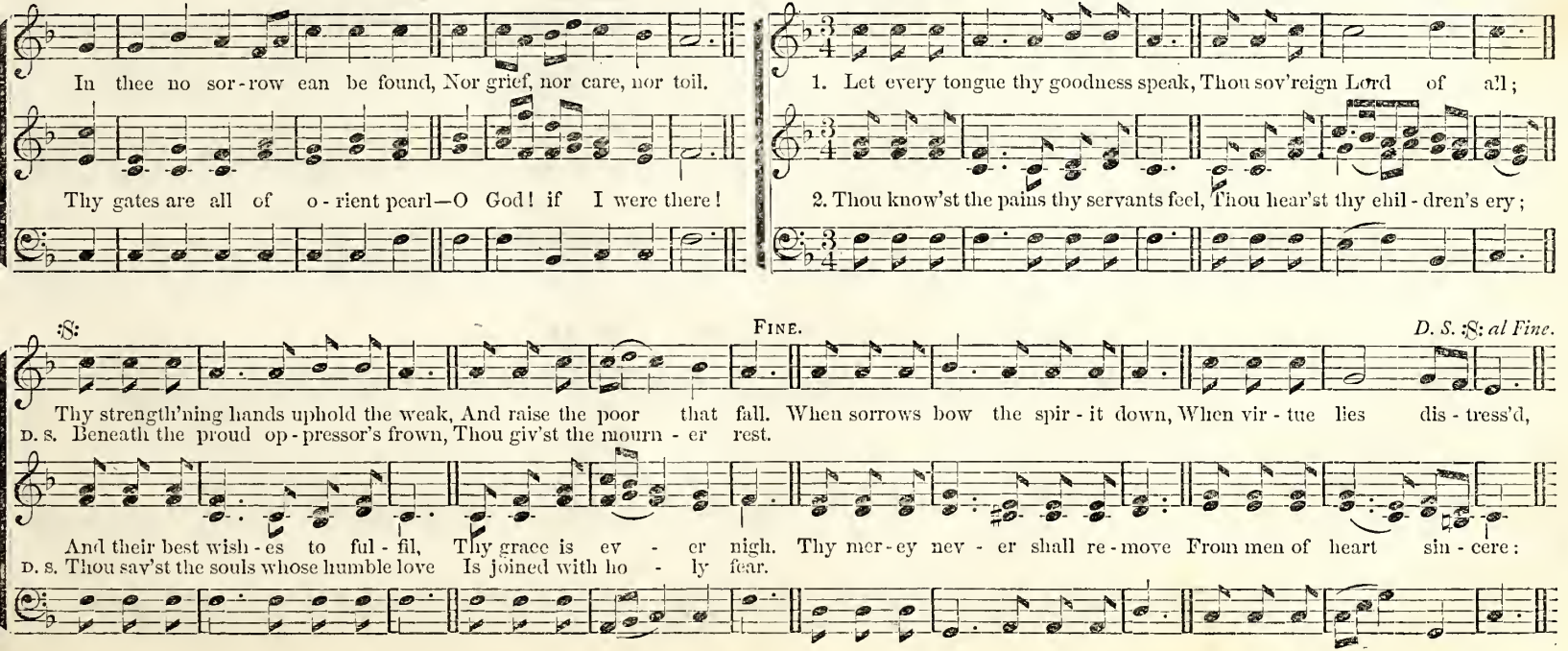


JERUSALEM. C. M. Double.



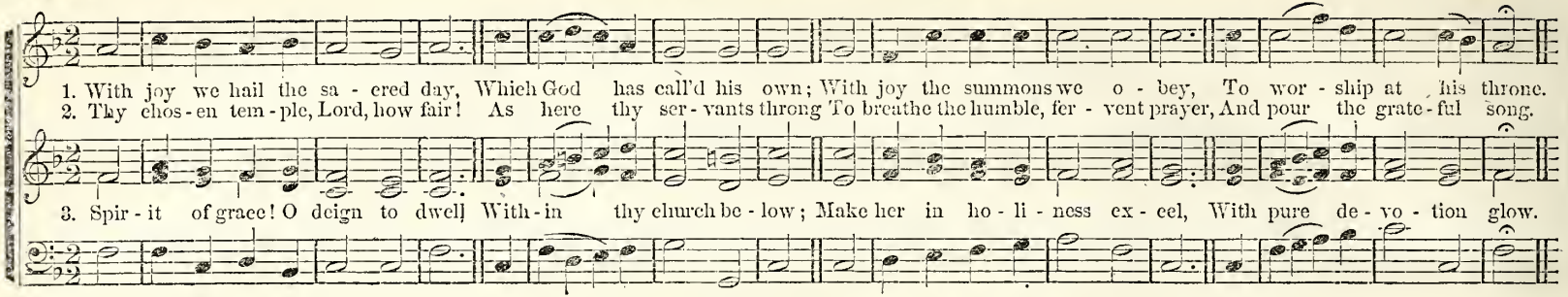
CONWAY. C. M. Double.

WM. B. BRADBURY.



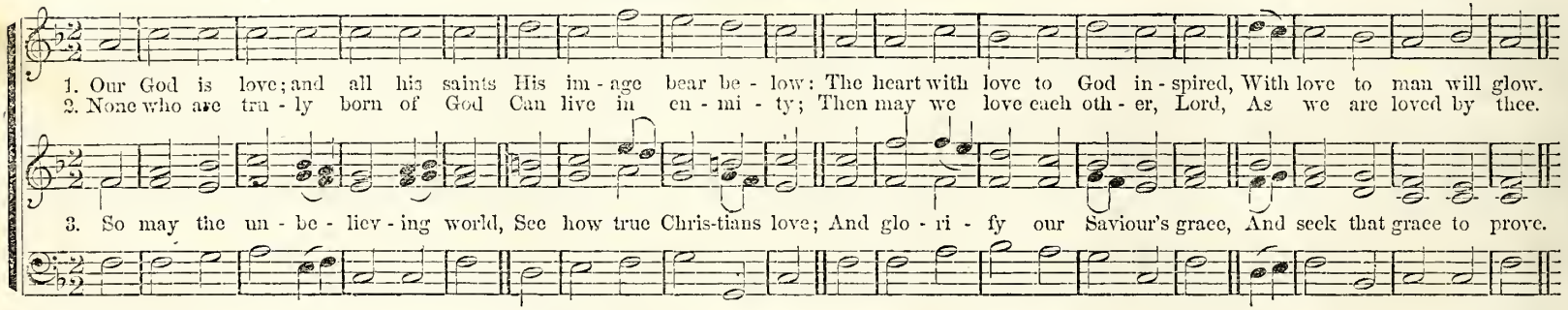
SUMMONS. C. M.

J. H. TENNEY.



SHROPSHIRE. C. M.

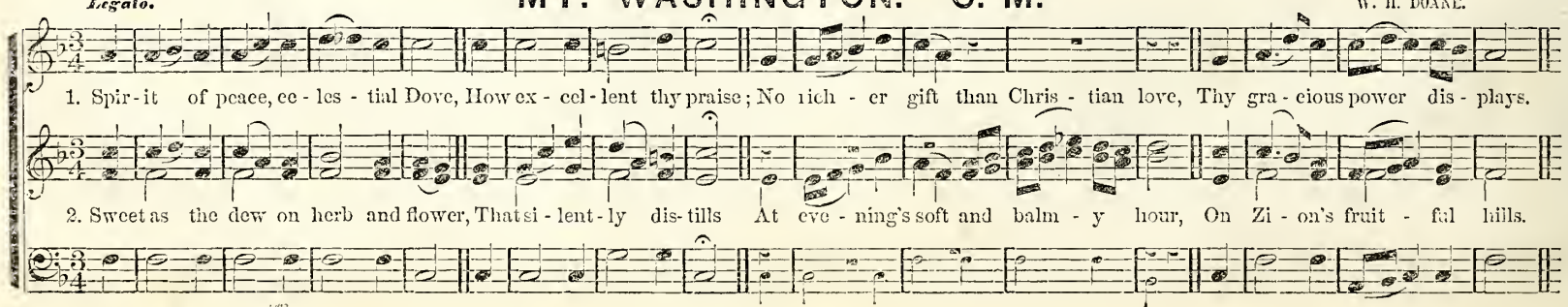
PRATT.



MT. WASHINGTON. C. M.

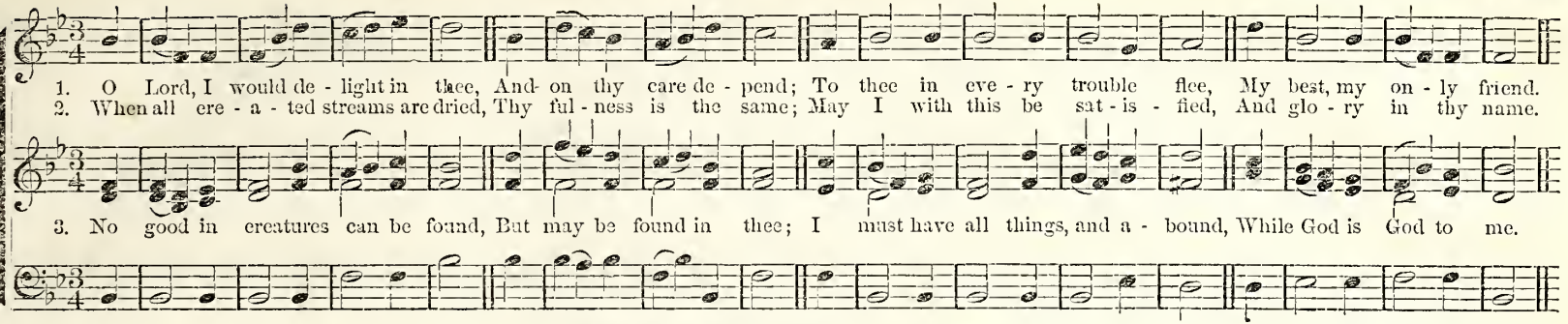
Legato.

W. H. DOANE.



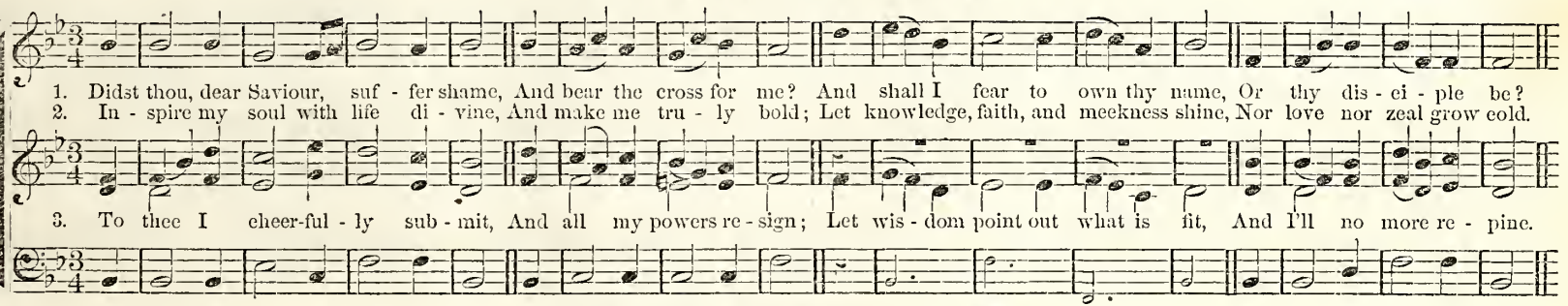
SINCERITY. C. M.

CHESTER G. ALLEN.



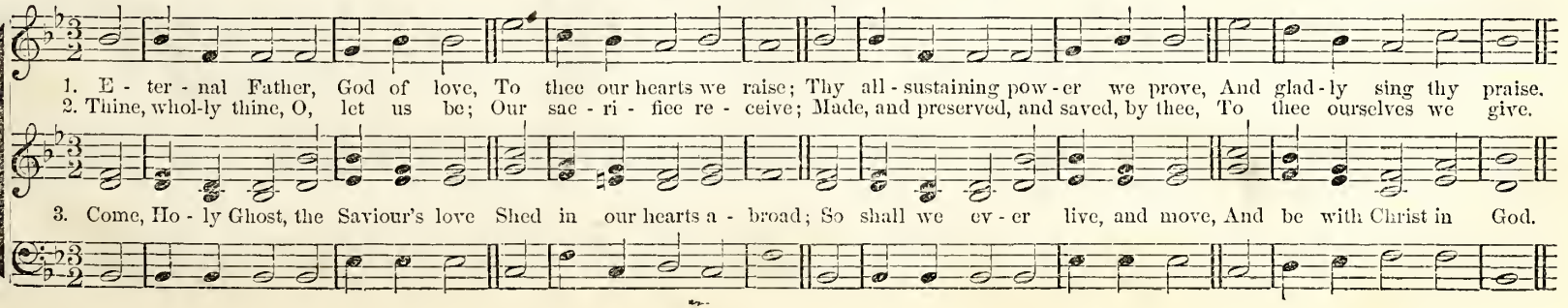
McCUTCHEN. C. M.

WM. F. SHERWIN.



CONSECRATION. C. M.

WM. B. BRADBURY.



NEEDHAM. C. M. Double.

WM. F. SHERWIN.

1. O how di-vine, how sweet the joy, When but one sin-ner turns, And, with an hum-ble, bro-ken heart, His sins and er-rors mourns!

2. Well pleased the fa-ther sees and hears The con-scious sin-ner's moan; Je-sus receives him in his arms, And claims him for his own;

Pleased with the news, the saints be-low In songs their tongues employ; Be-yond the skies the ti-dings go, And heaven is filled with joy.

Nor an-gels can their joys con-tain, But kin-dle with new fire; "The sin-ner lost is found," they sing, And strike the sounding lyre.

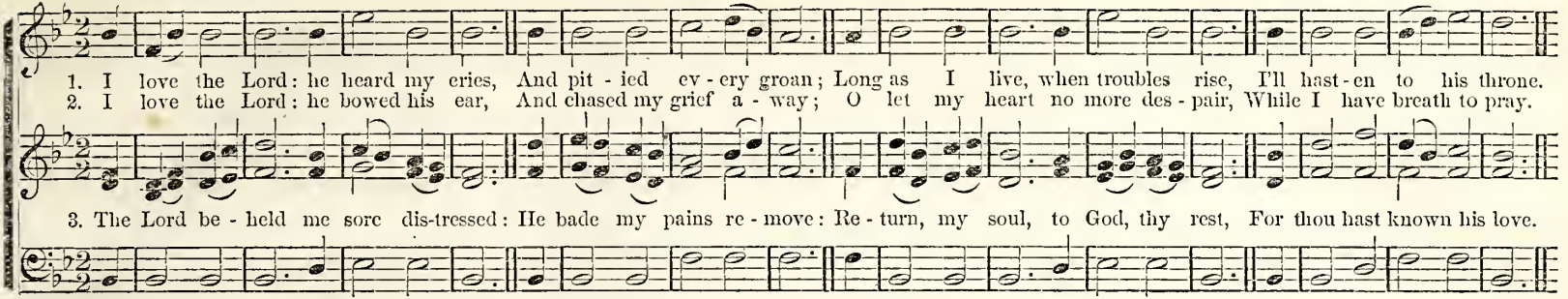
LEMIST. C. M.

With Energy.

WM. B. BRADBURY.

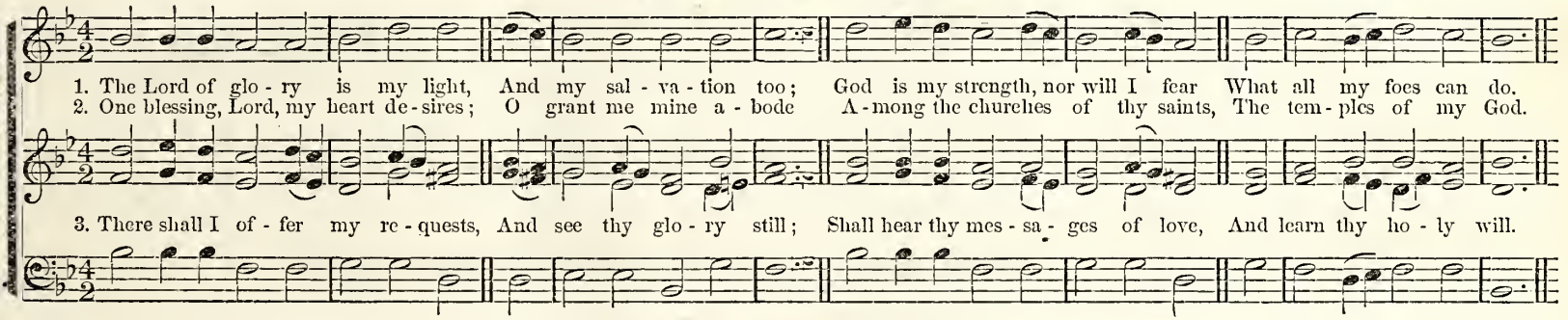
1. My soul, tri-umphant in the Lord, Pro-claim thy joys a-broad, And march with ho-ly vig-or on, Sup-port-ed by thy God.
3. Be-yond the choic-est joys of time, Thy courts on earth I love; But, O, I burn with strong de-sire To dwell with thee a-bove.

3. There, joined with all the shin-ing band, My soul would thee a-dore, A pil-lar in thy tem-ple fixed, To be re-moved no more.



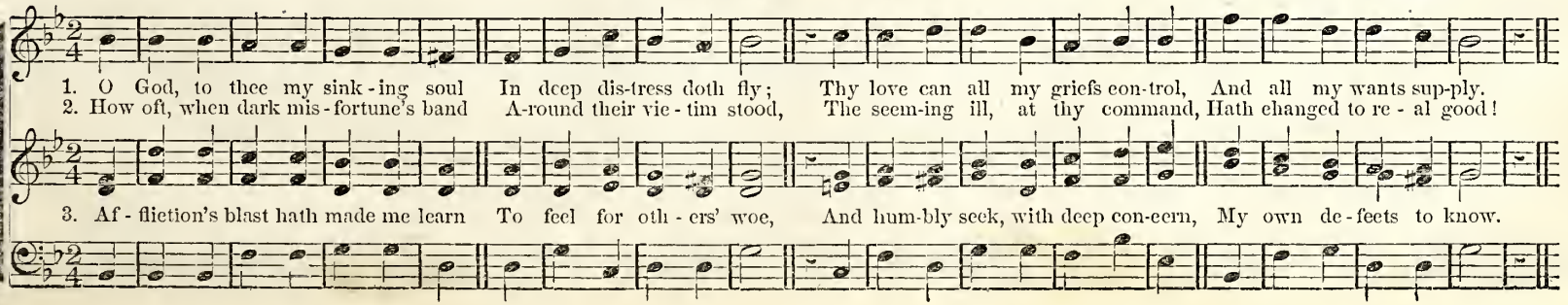
GREENFIELD. C. M.

WM. F SHERWIN.



TRUST. C. M.

WM. B. BRADBURY.



WILLOW. C. M.

Rev ALEX. CLARK, A.M.

Smoothly.

1. Thy life I read, my gra- cious Lord, With transport all di - vine; Thine im - age trace in eve - ry word, Thy love in eve - ry line.
2. Me-thinks I see a thousand charms Spread o'er thy love - ly face, While in - fants in thy ten - der arms Re - ceive the smiling grace.
3. I take these lit - tle lambs, said he, And lay them in my breast; Pro-tec - tion they shall find in me, In me be ev - er blest.

MONSON. C. M.

BROWN.

1. I love to steal a - while a - way From eve - ry cumb'ring care, And spend the hours of set - ting day In hum - ble, grateful prayer.
2. I love, in sol - i - tude, to shed The pen - i - ten - tial tear; And all his prom-is - es to plead, When none but God is near.
3. I love to think on mer - cies past, And fu - ture good im - plore; My cares and sorrows all to cast On him, whom I a - dore.

ADORATION. C. M.

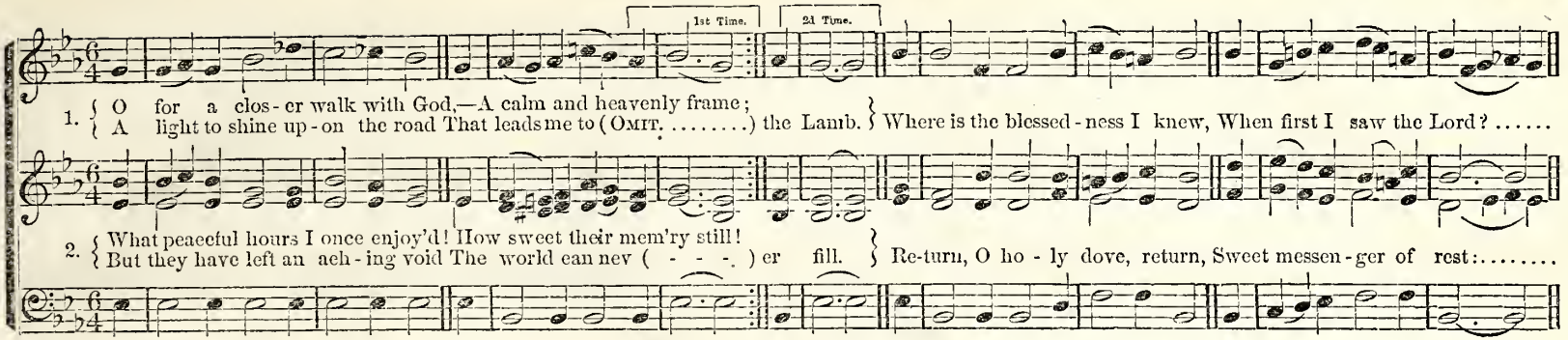
Words by Rev. S. WOLCOTT, D. D.

J. H. TENNEY.

1. O ho - ly, ho - ly, ho - ly Lord! Je - ho - - vah! King, of Kings! To thee, ex - alt-ed and a - dored, The church her homage brings.
2. O Fa-ther! hallowed be Thy name! The pure shall see thy face, Thy justice and thy love proclaim,—Thy gran - deur and thy grace.
3. O Son! with matchless glo - ry crown'd! A - noint - ed Conqu'ror thou! Above all names in heav'n renown'd, To thee all knees shall bow.
4. O ho - ly, ho - ly, ho - ly Lord! Je - ho - - vah! God a-lone! O'er all ex - alt-ed and a - dored! E - ter - nal is thy throne.

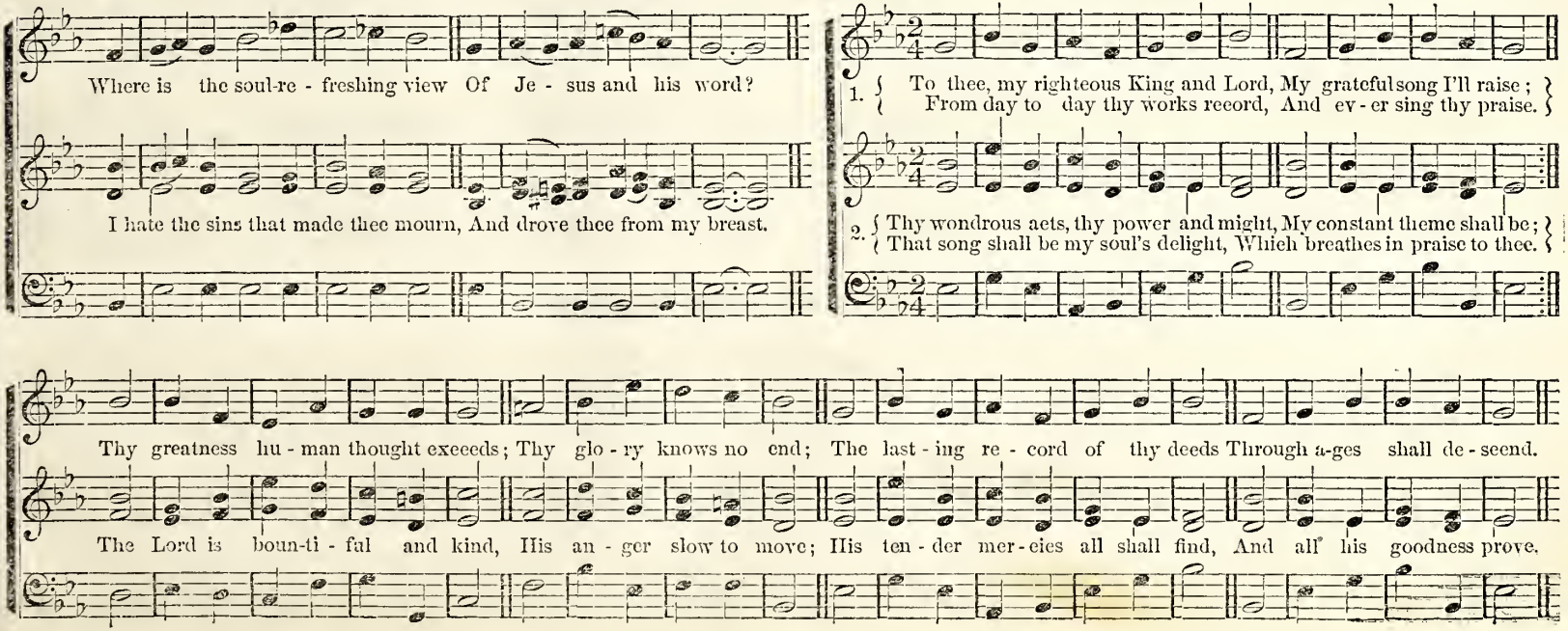
ALVORD. C. M. Double.

WM. F. SHERWIN.



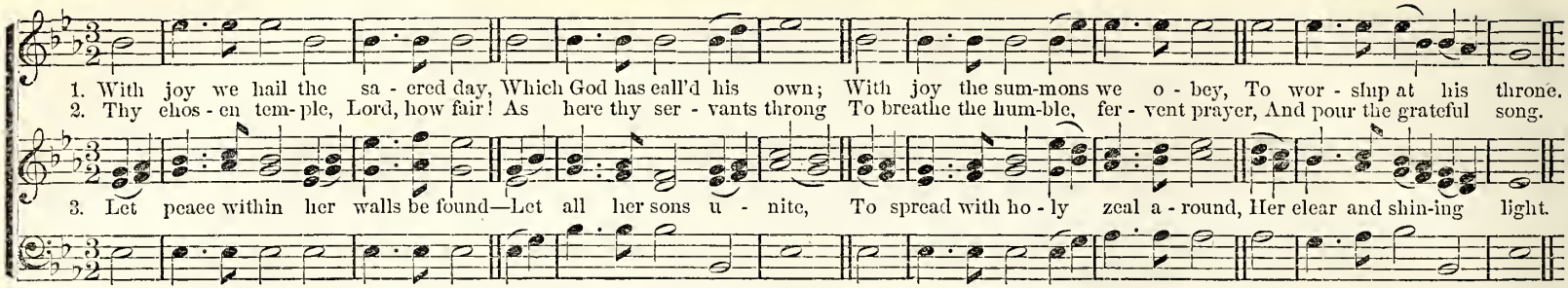
HADDON. C. M. Double.

WM. B. BRADBURY.



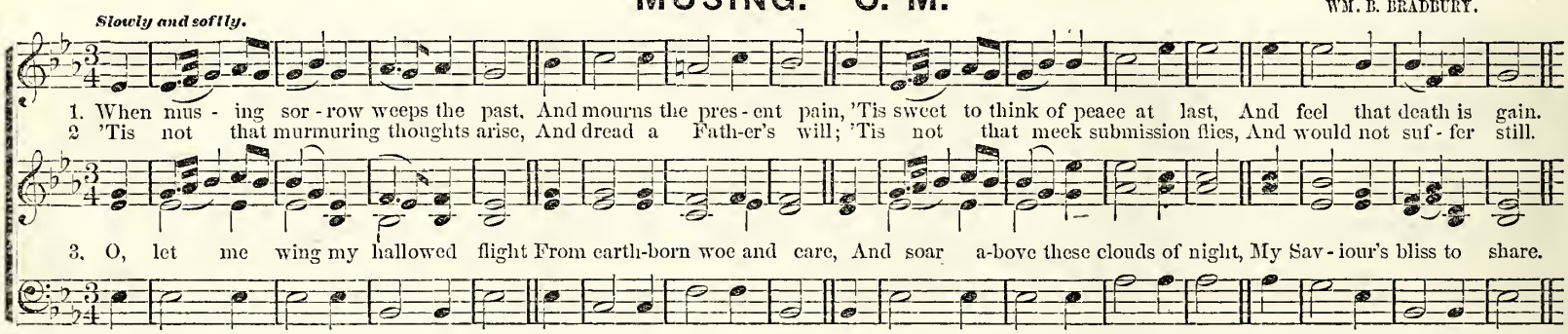
RUGER. C. M.

CHESTER G. ALLEN.



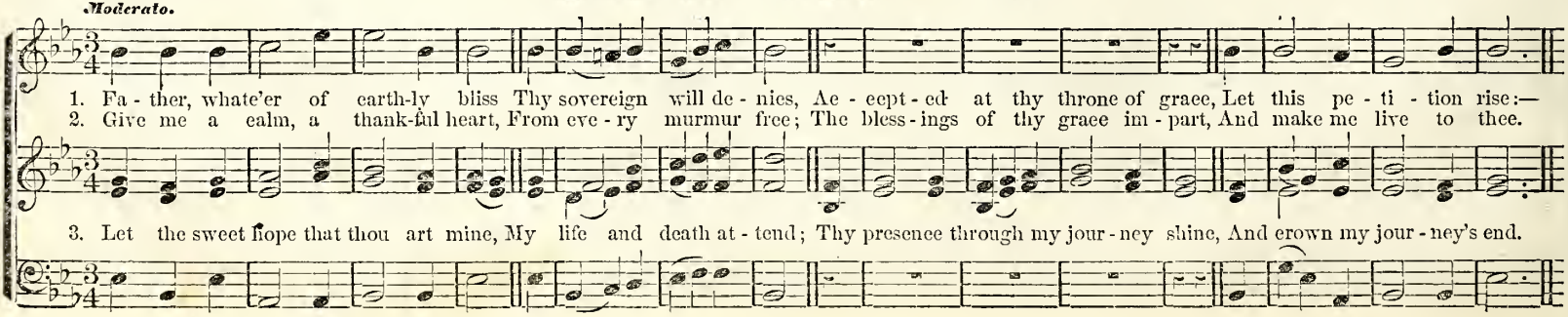
MUSING. C. M.

WM. B. BRADBURY.

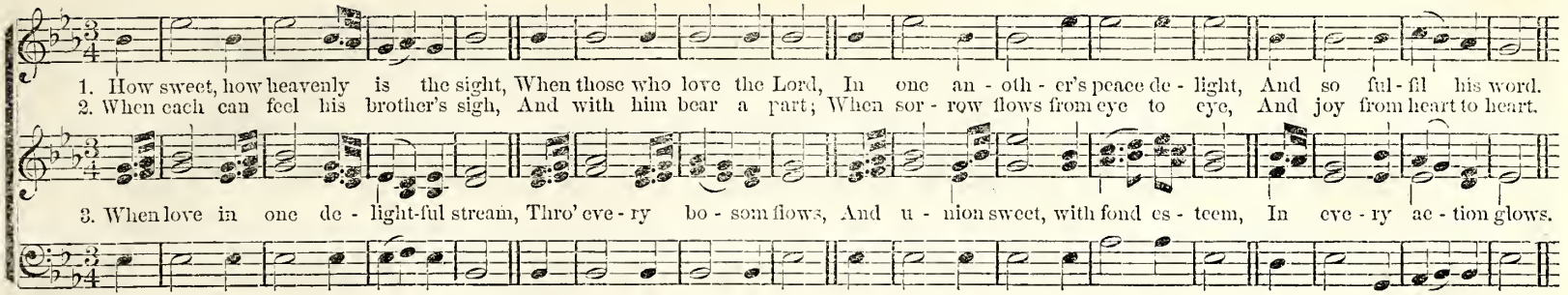


ECKARDTSHEIM. C. M.

CHAS. ZEUNER.

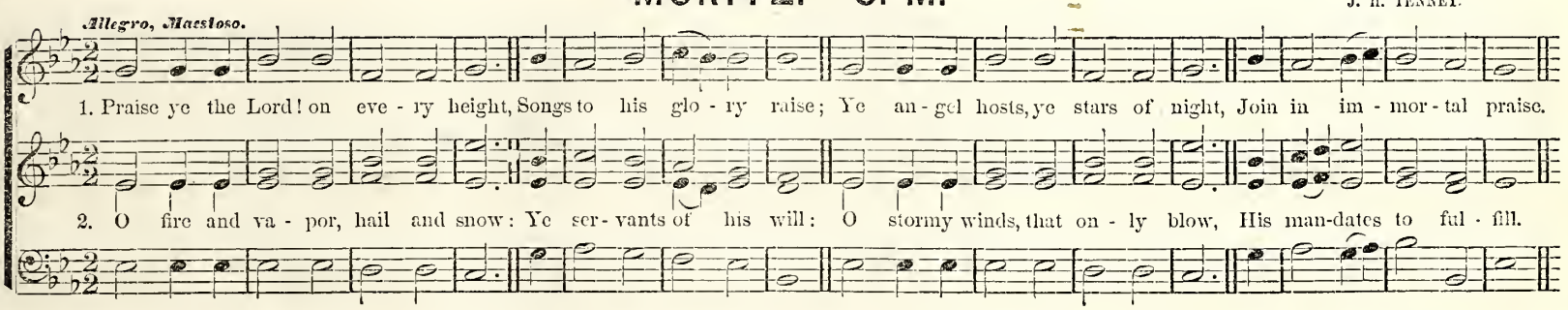


WAYNE. C. M.



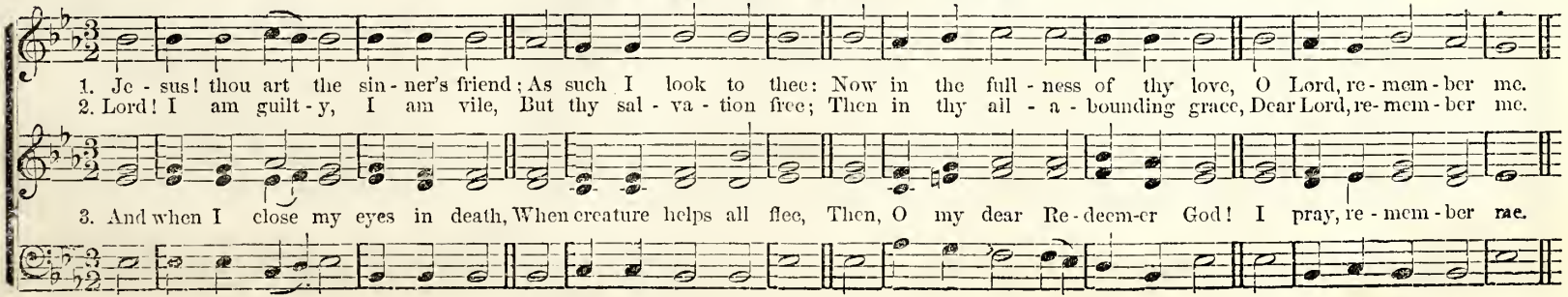
MORITZ. C. M.

J. H. TENNEY.



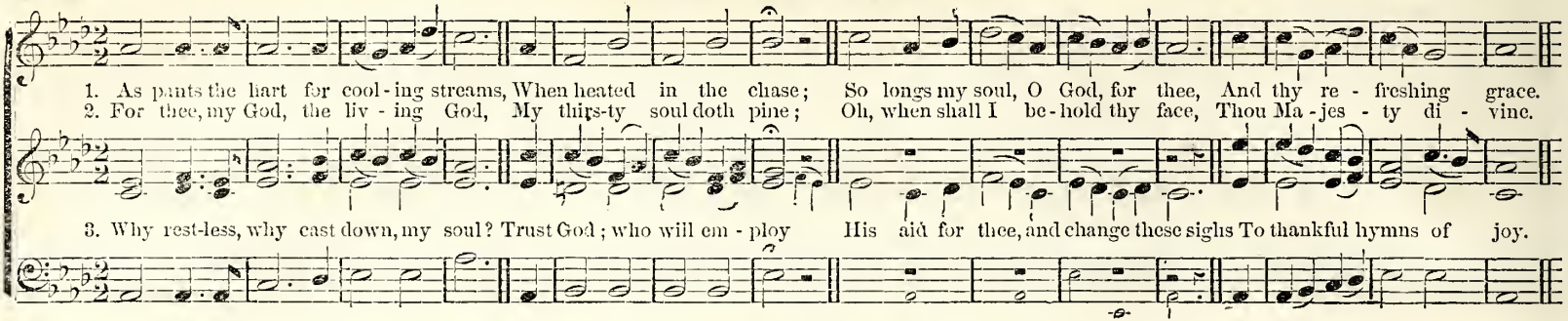
REMEMBER ME. C. M.

J. H. TENNEY.



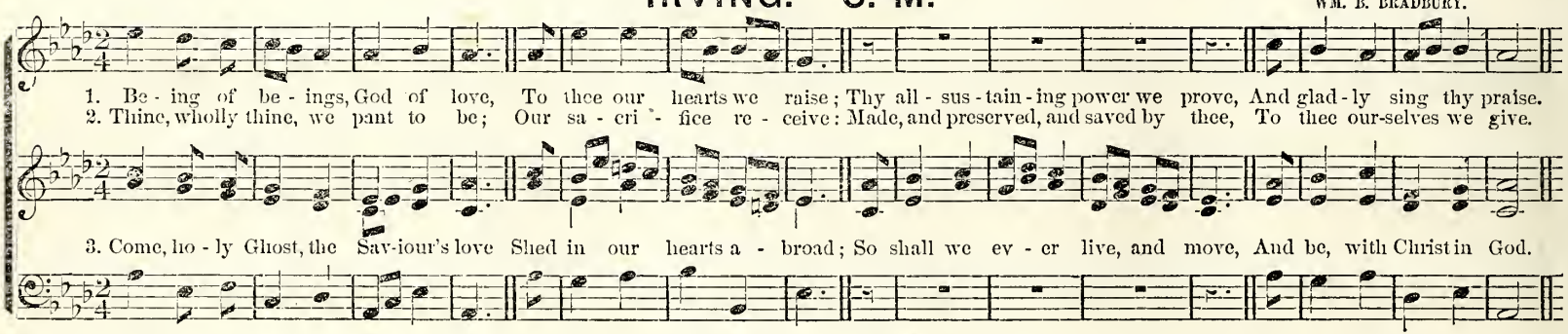
PACKARD C. M.

W. F. SHERWIN.



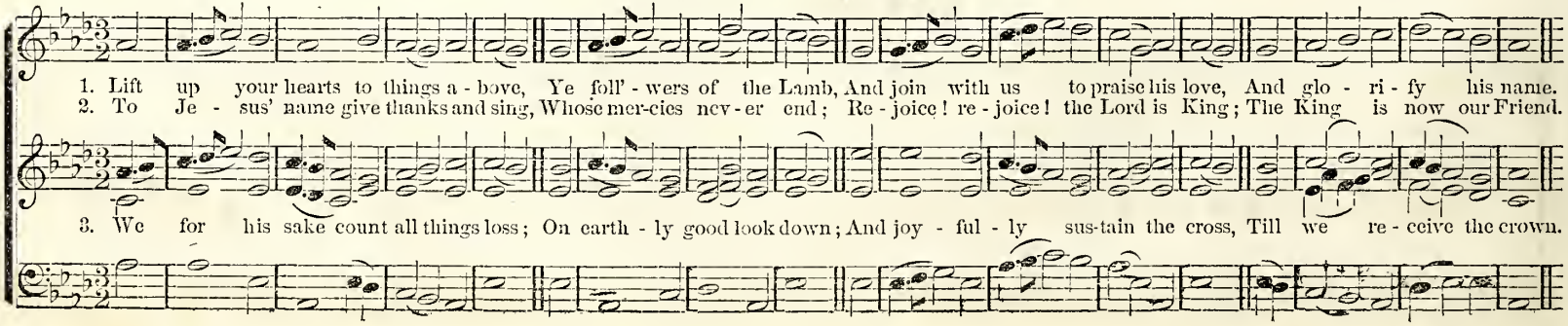
IRVING. C. M.

WM. B. BRADBURY.



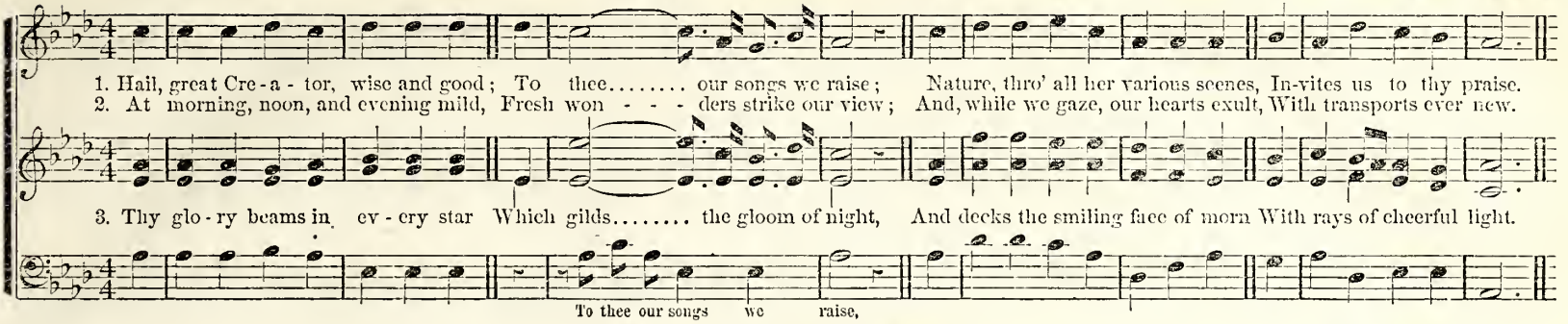
SALOP. C. M.

WAINWRIGHT.



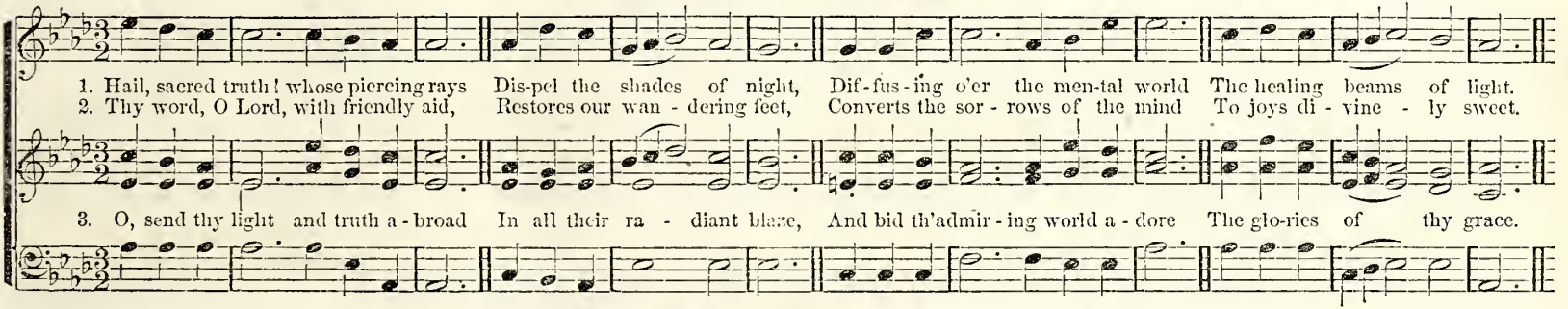
TRANSPORT. C. M.

WM. B. BRADBURY. Partly from a German Melody.



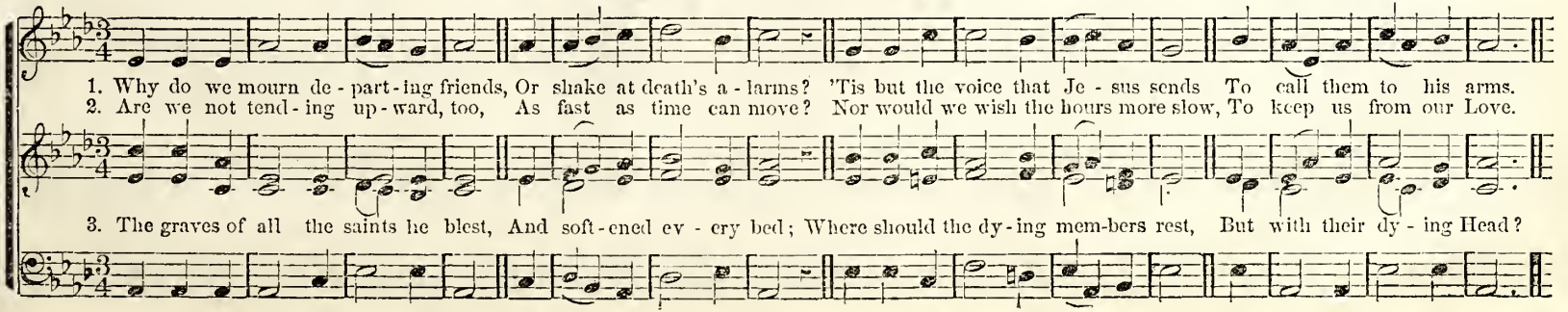
FORBES. C. M.

WM. F. SHERWIN.



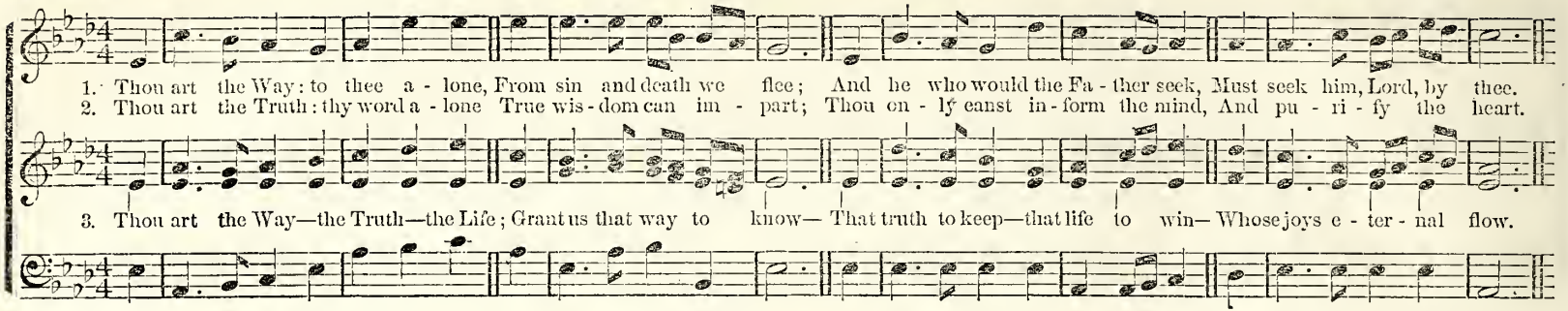
COMFORT. C. M.

WM. F. SHERWIN.



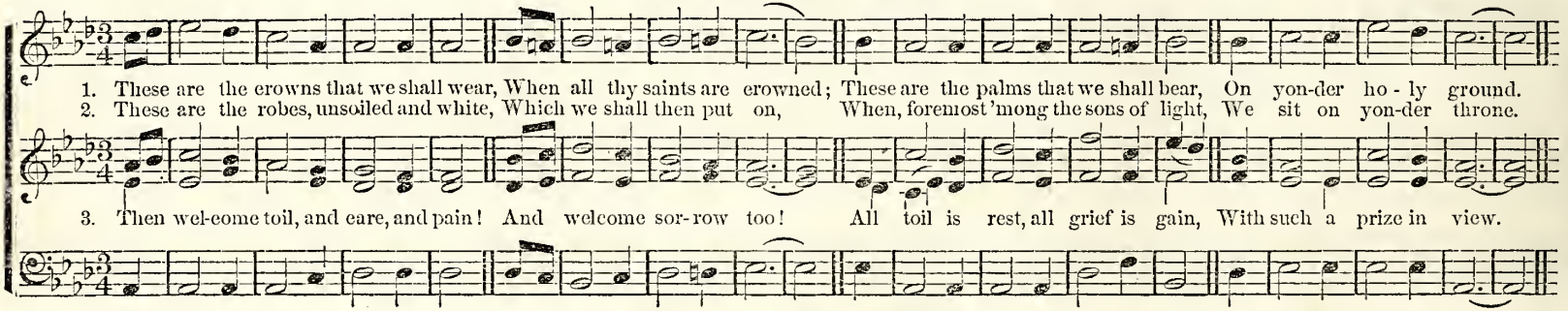
VOORHIS. C. M.

CHESTER G. ALLEN.



MANOAH. C. M.

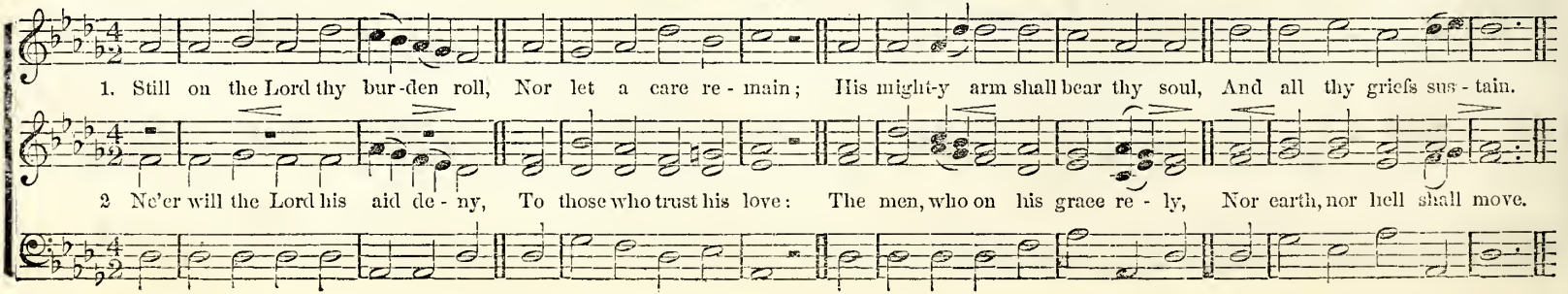
ROSSINI.



ASHFIELD. C. M.

With tender Dignity.

WM. F. SHERWIN.



Allegro assai.

HUMMEL. C. M.

C. ZEUNER.

1. A - wake, ye saints, to praise your King, Your sweet - est pass - ions raise; Your pi - ous plea - sure, while you sing, In - creas - ing with the praise.

2. Great is the Lord—and works un - known Are his di - vine em - ploy; But still his saints are near his throne. His trea - sure and his joy.

Firm and strong.

AGAWAM. C. M.

WM. B. BRADBURY.

O God, un - seen, yet ev - er near, Thy pre - sense may we feel; And thus, in - spired with ho - ly fear, Be - fore thy ta - ble kneel.

BROWN. C. M.

WM. B. BRADBURY.

I love to steal a - while a - way From eve - ry cumbering care, And spend the hours of set - ting day, In hum - ble, grate - ful prayer.

HARVEY'S CHANT. C. M.

WM. B. BRADBURY.

Quick. *May end here.* *CODA.*

With reverence let the saints ap - pear, And bow be - fore the Lord; His high commands with reverence hear, And trem - ble at his word, And tremble at his word.

MEDFIELD. C. M.

W. MATHER.

Ear - ly, my God, with - out de - lay, I haste to seek thy face; My thirst - y spi - rit faints a - way With - out thy cheer - ing grace

ARLINGTON. C. M.

Dr. ARNE.

Je - sus, u - ni - ted by thy grace, And each to each en - deared, With con - fi - dence we seek thy face, And know our prayer is heard.

Slow and oft.

AZMON. C. M.

GLASER.

Come, let us lift our joy - ful eyes Up to the courts a - bove, And smile to see our Fa - ther there, Up - on a throne of love.

Choral.

DUNDEE. C. M.

Scottish.

Let not des - pair, nor fell re - venge, Be to my bo - som known; O, give me tears for oth - ers' woes, And pa - tience for my own.

With energy.

HENRY. C. M.

S. B. POND.

'Tis by thy strength the moun-tains stand, God of e - ter - nal power; The sea grows calm at thy com - mand, And tem - pests cease to roar.

AVON. C. M.

Scottish.

O Thou, whose ten - der mer - cy hears Con - tri - tion's hum - ble sigh; Whose hand in - dul - gent, wipes the tears From sor - row's weep - ing eye.

Moderato.

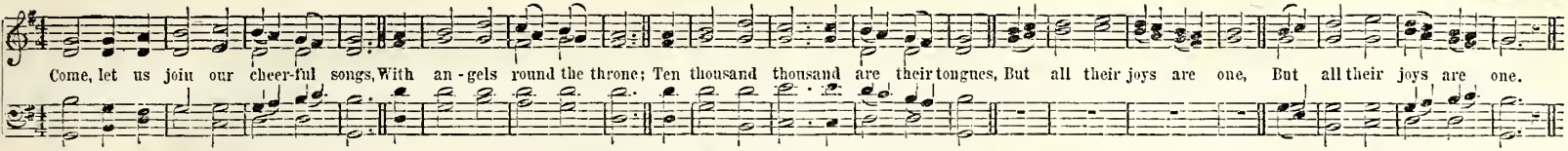
BARBY. C. M.

A. WILLIAMS.

O, God, my heart is ful - ly bent To mag - ni - fy..... thy name; My tongue, with cheer - ful songs of praise, Shall cel - e - brate thy fame.

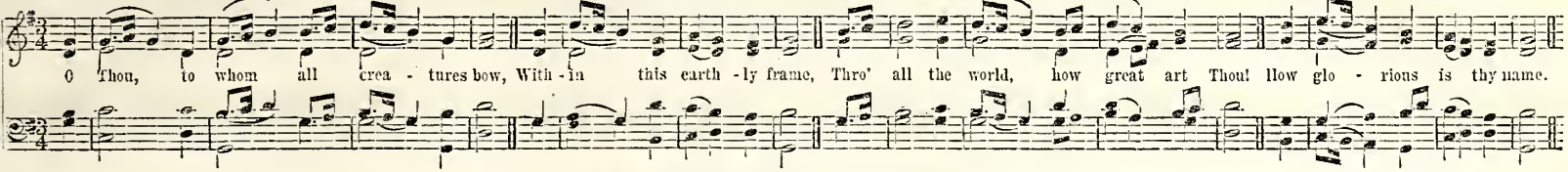
DEVIZES. C. M.

TUCKER.



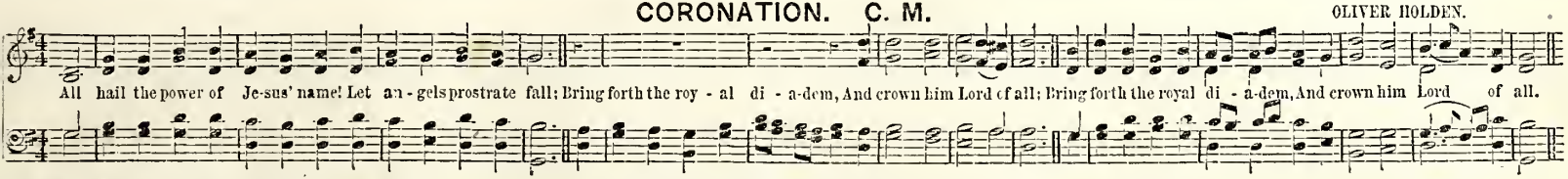
ST. MARTINS. C. M.

W. TANSUR.



CORONATION. C. M.

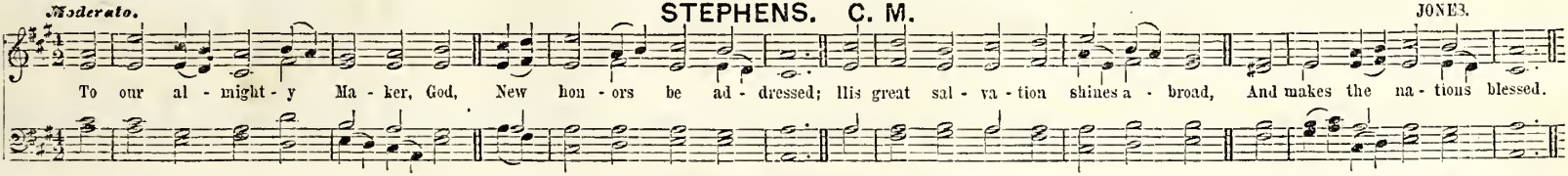
OLIVER HOLDEN.



Moderato.

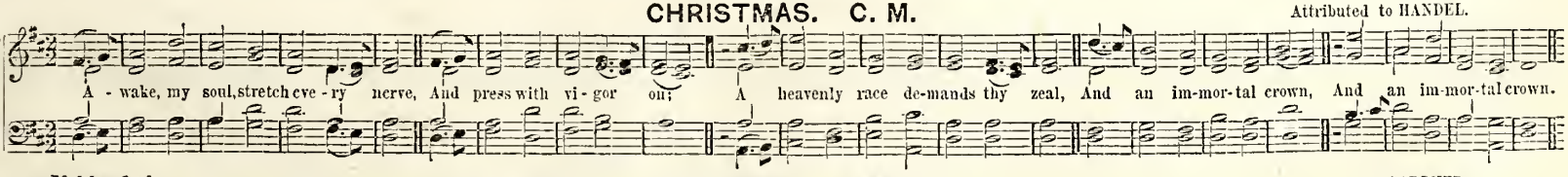
STEPHENS. C. M.

JONES.



CHRISTMAS. C. M.

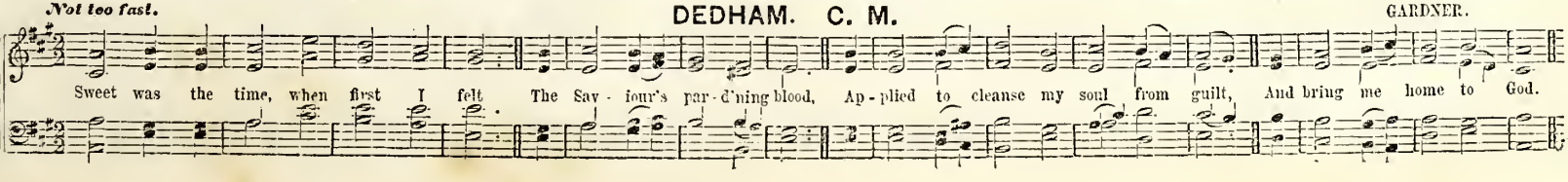
Attributed to HANDEL.



Not too fast.

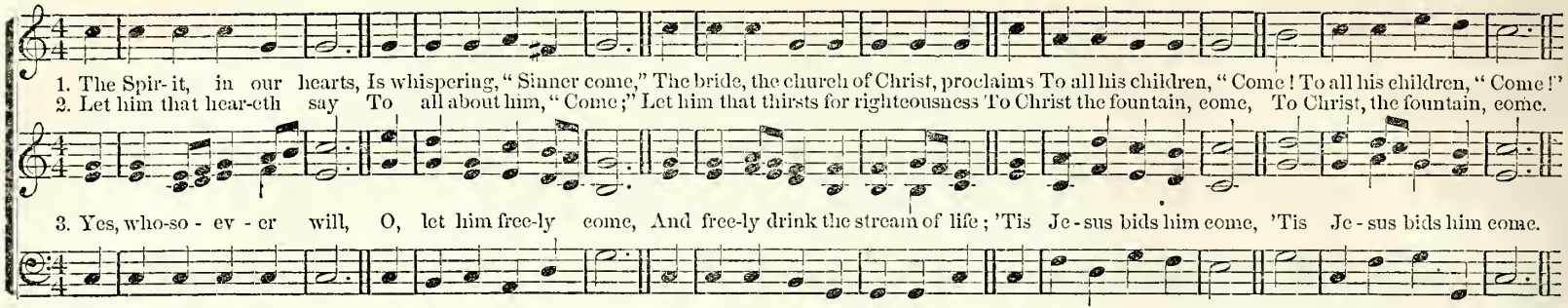
DEDHAM. C. M.

GARDNER.



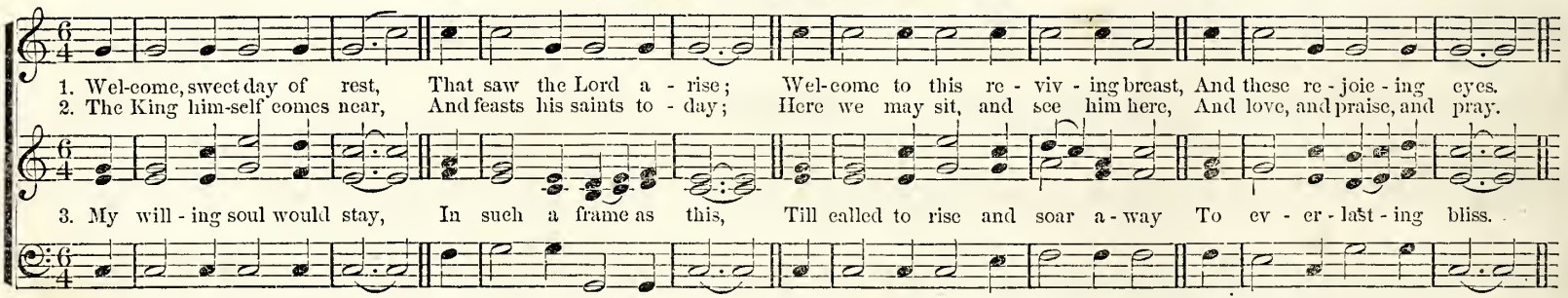
IONI. S. M.

NEHRLICH.



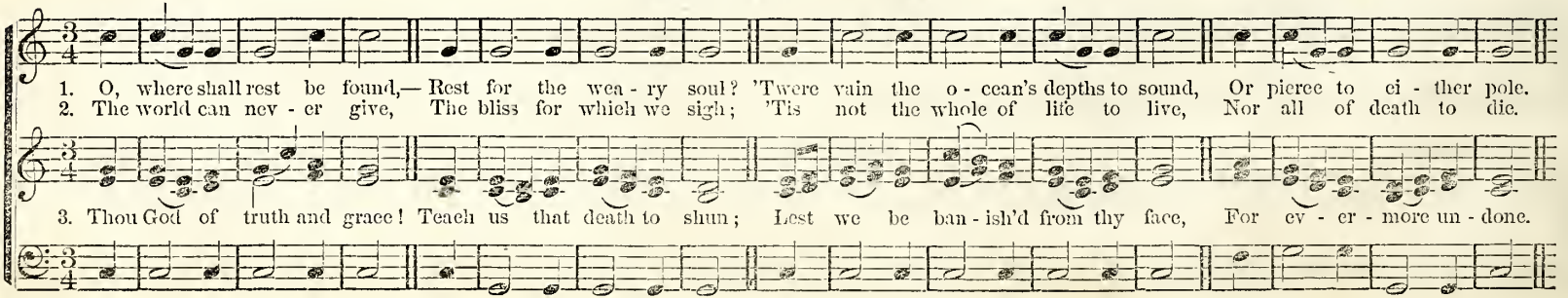
LORD'S DAY. S. M.

WM. B. BRADBURY.



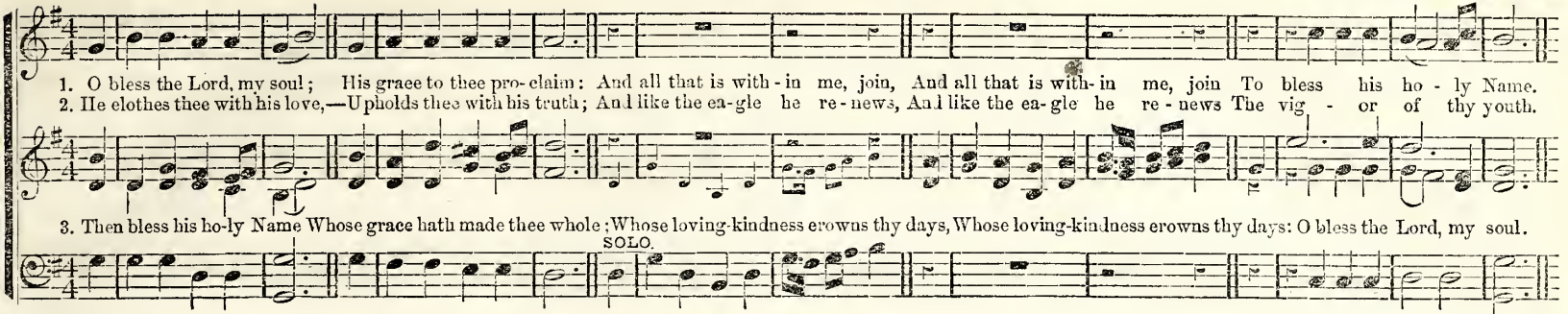
MILROY. S. M.

J. H. HASSENPLUG, Arr.



LEYDEN. S. M.

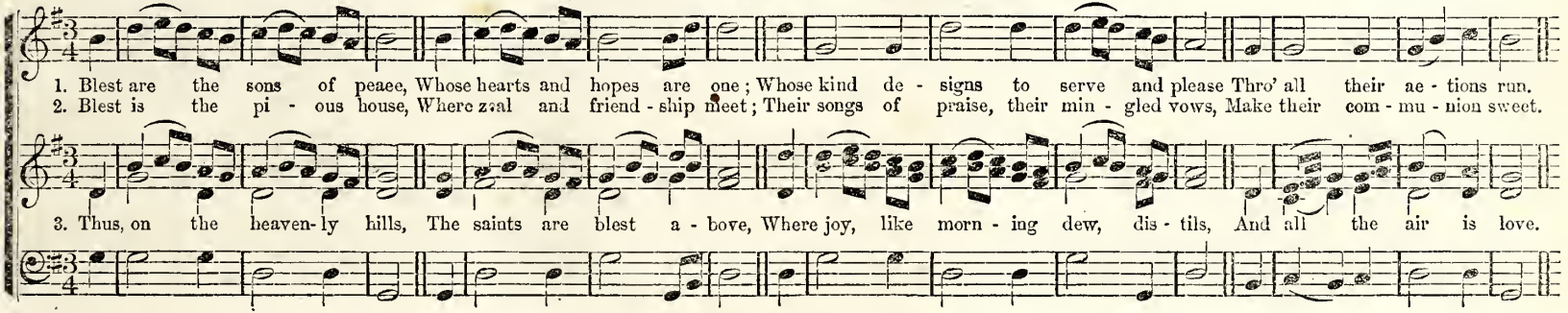
W. U. BUTCHER.



DEW. S. M.

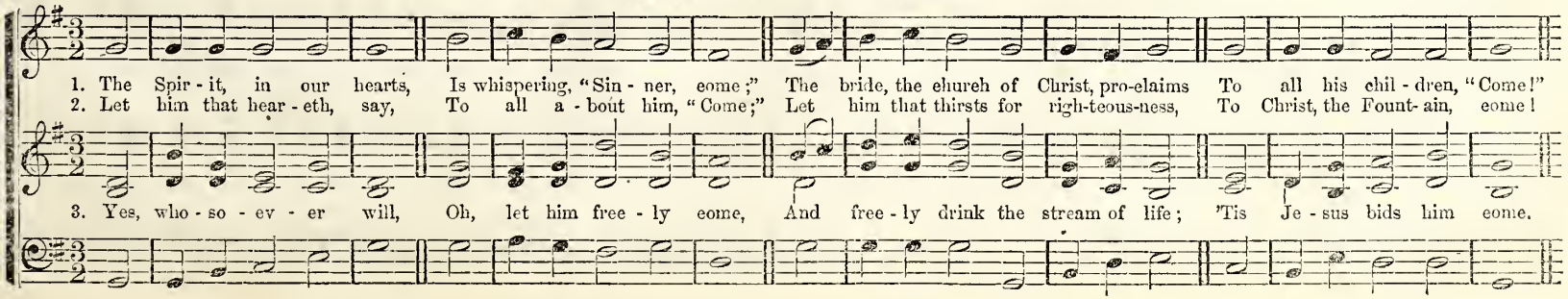
Legato.

WM. B. BRADBURY.



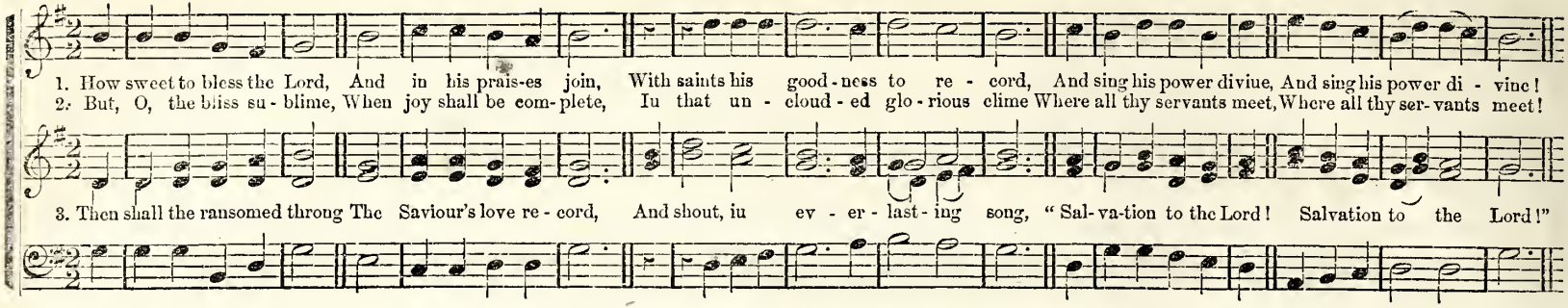
NEWBURG. S. M.

T. J. COOK.



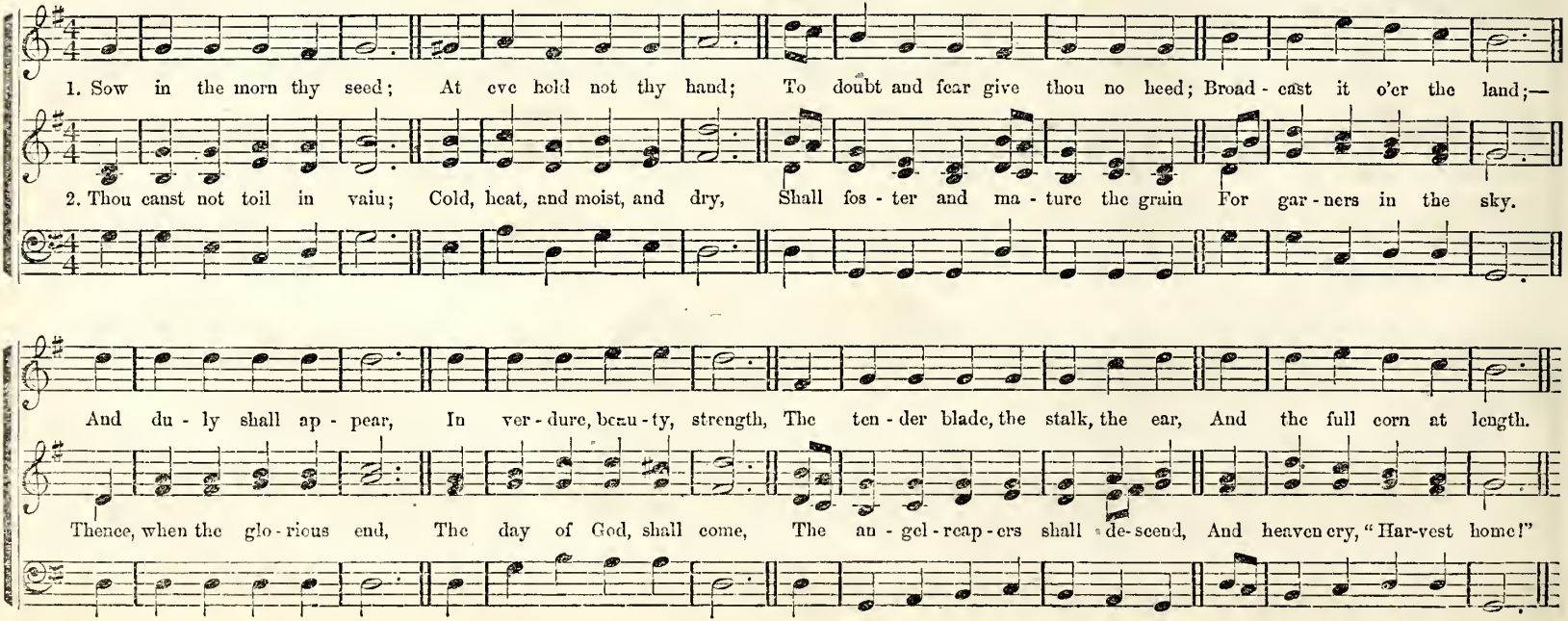
BERRY. S. M.

WM. B. BRADBURY.



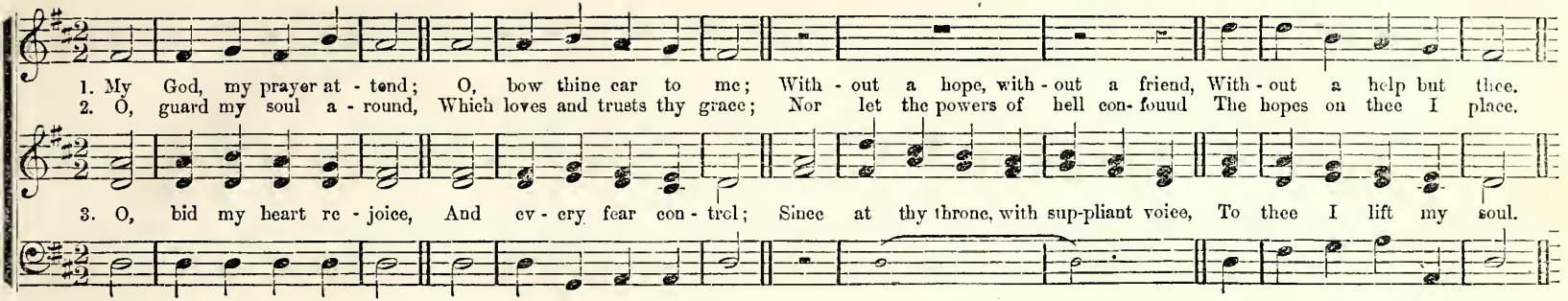
ALMON. S. M. Double.

WM. F. SHERWIN.



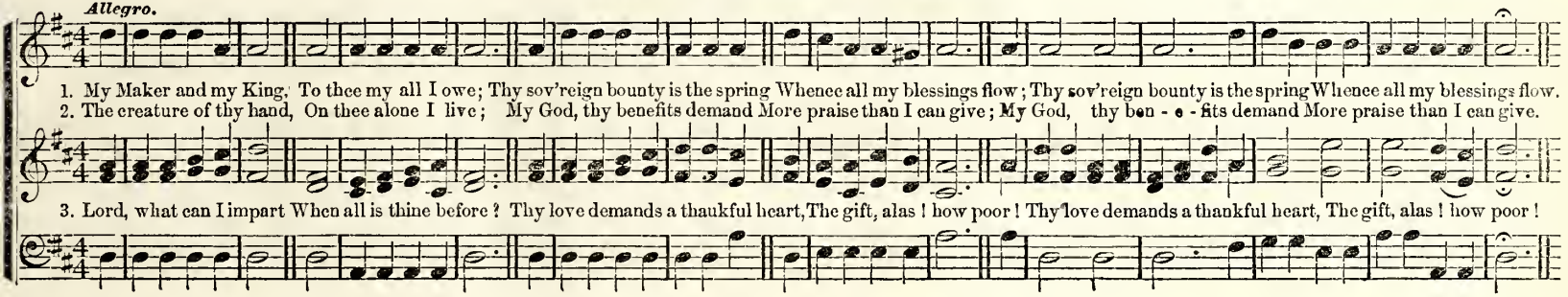
CONANT. S. M.

WM. F. SHERWIN.



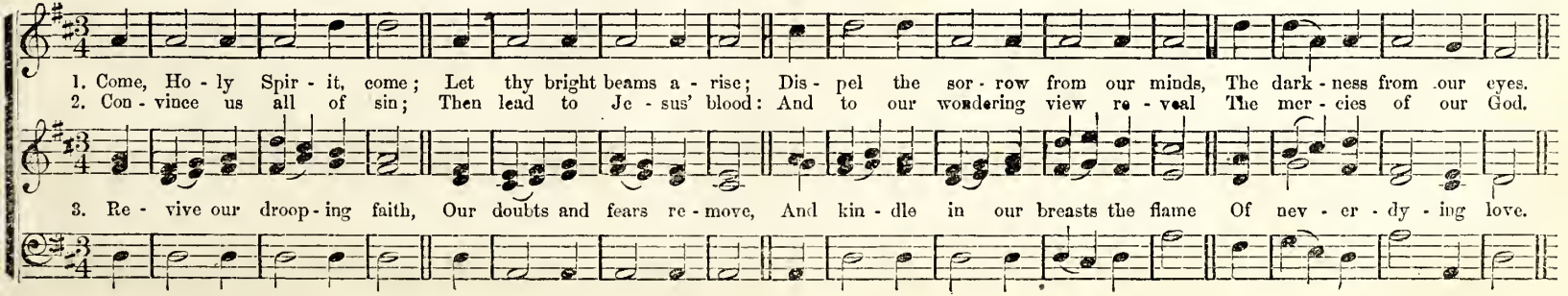
EL KADER. S. M.

WM. B. BRADBURY.



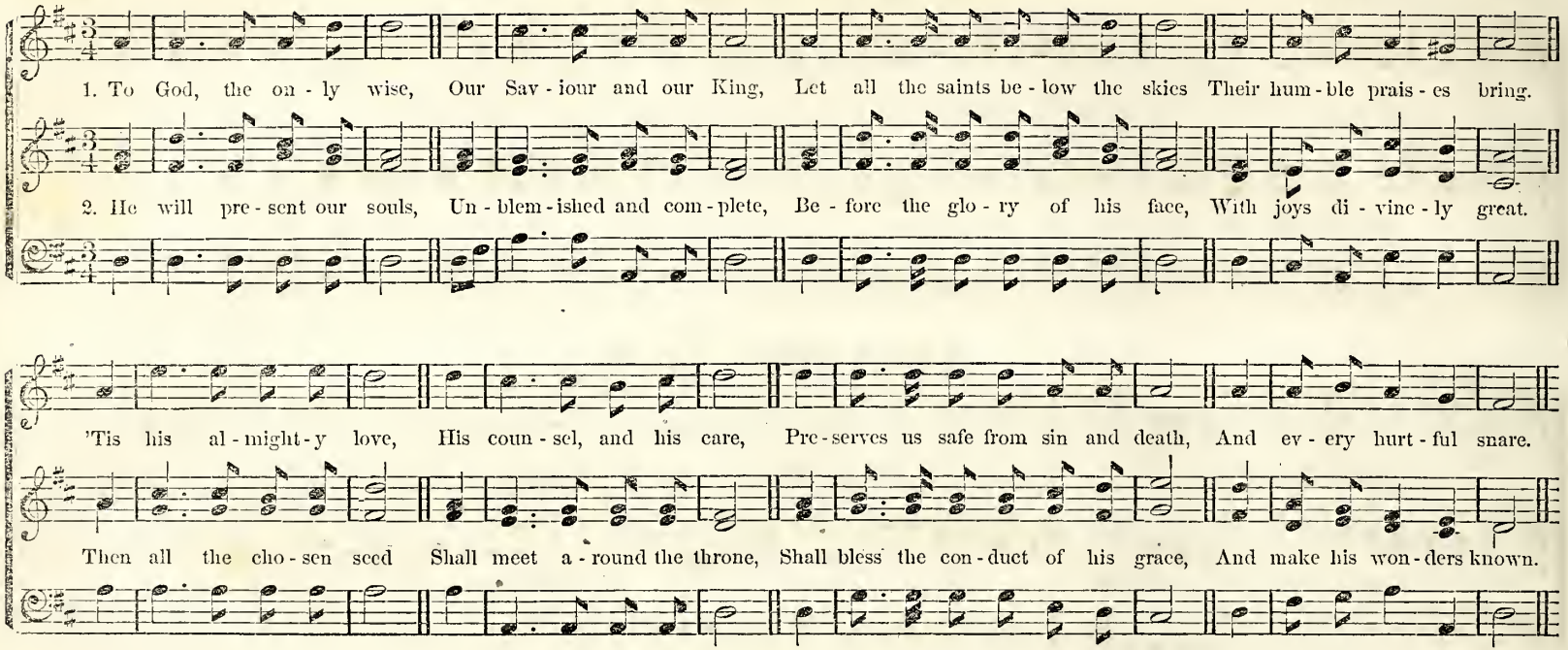
EMILY. S. M.

CHESTER G. ALLEN.



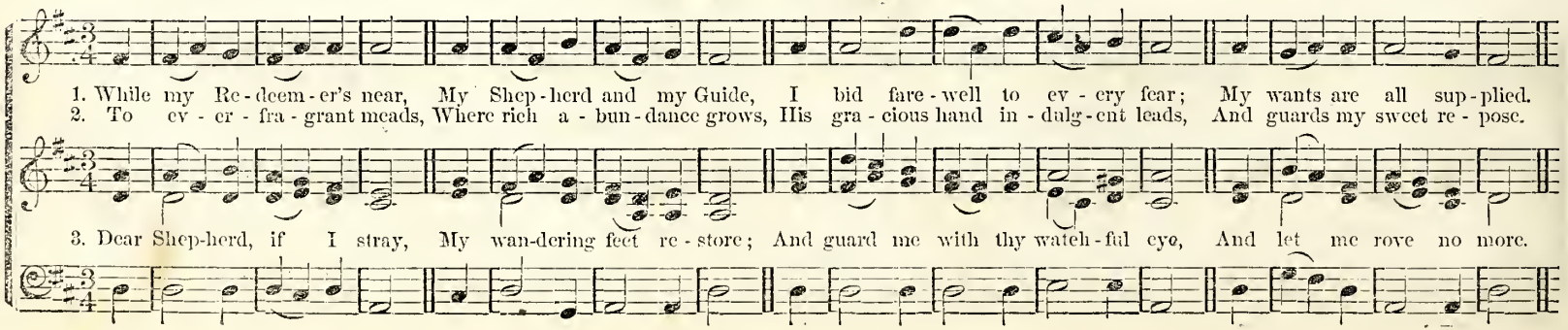
TROW. S. M. Double.

WM. F. SHERWIN.



JULIA. S. M.

WM. F. SHERWIN.



JAMEISON. S. M. Double.

Sprightly.

1. How beau - teous are their feet, Who stand on Zi - on's hill! Who bring sal - va - tion on their tongues, And words of peace re - veal!
3. How hap - py are our ears, That hear this joy - ful sound! Which kings and proph - ets wait - ed for, And sought, but nev - er found.

5. The watch-men join their voice, And tune - ful notes em - ploy; Je - ru - sa - lem breaks forth in songs, And des - erts learn the joy.

2. How charming is their voice! How sweet the tid - ings are!— "Zi - on! be - hold thy Sav - iour King, He reigns and triumphs here!"
4. How bless - ed are our eyes, That see this heavenly light! Proph- ets and kings de - sired it long, But died with - out the sight.

6. The Lord makes bare his arm, Thro' all the earth a - broad; Let ev - ery na - tion now be - hold Their Sav - iour and their God.

BROWNE. S. M. Double.

Miss BROWNE.

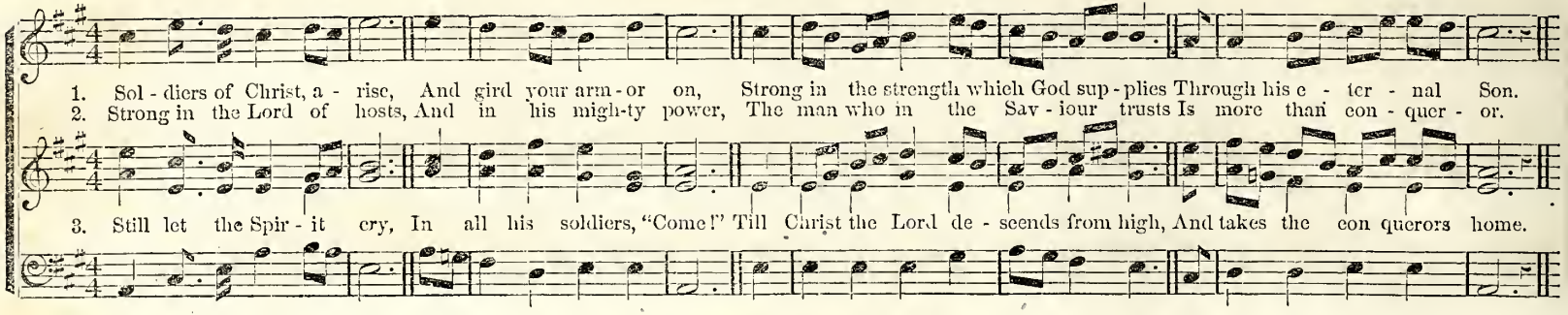
:S: *Fine.* *D. S.*

1. A- rise, ye saints, a-rise! The Lord our lead-er is; The foe before his banner flies, The vic - to-ry is his. 2. We follow thee, our Guide, Our Saviour, and our King:
D. S. We follow thee, thro' grace supplied From heav'n's eternal spring.

3. We soon shall see the day When all our toils shall cease; When we shall cast our arms away, And dwell in endless peace. 4 This hope supports us here; It makes our burdens light;
D. S. 'Twill serve our drooping hearts to cheer, 'Till faith shall end in sight.

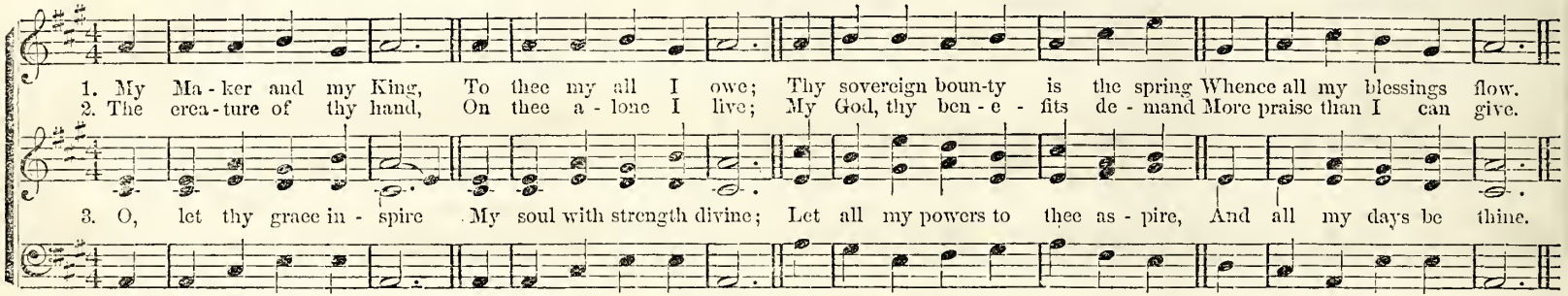
MOORE. S. M.

WM. F. SHERWIN.



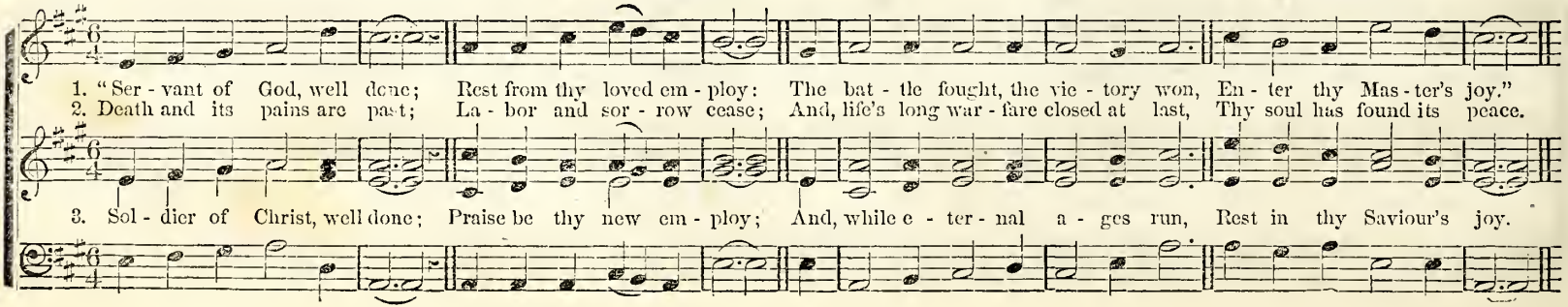
DARIEN. S. M.

WM. B. BRADBURY.



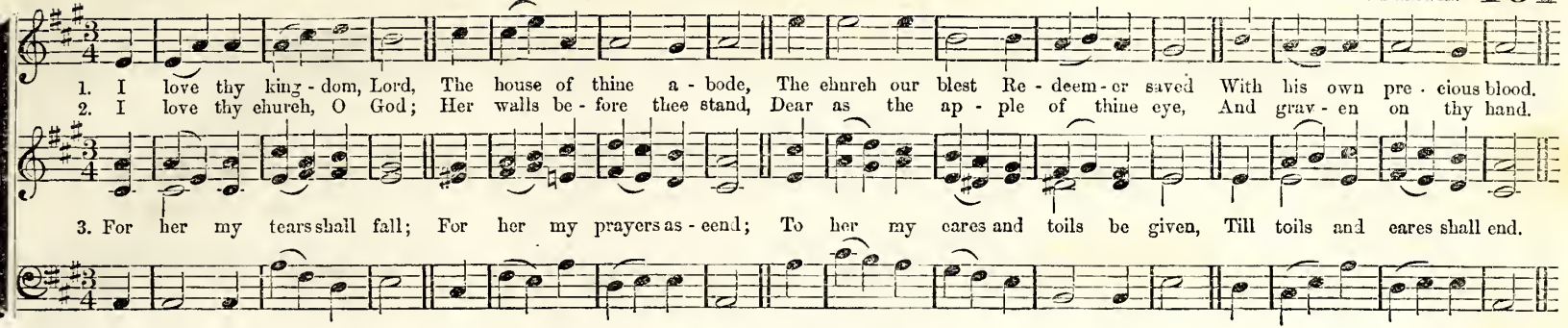
LORD. S. M.

WM. F. SHERWIN



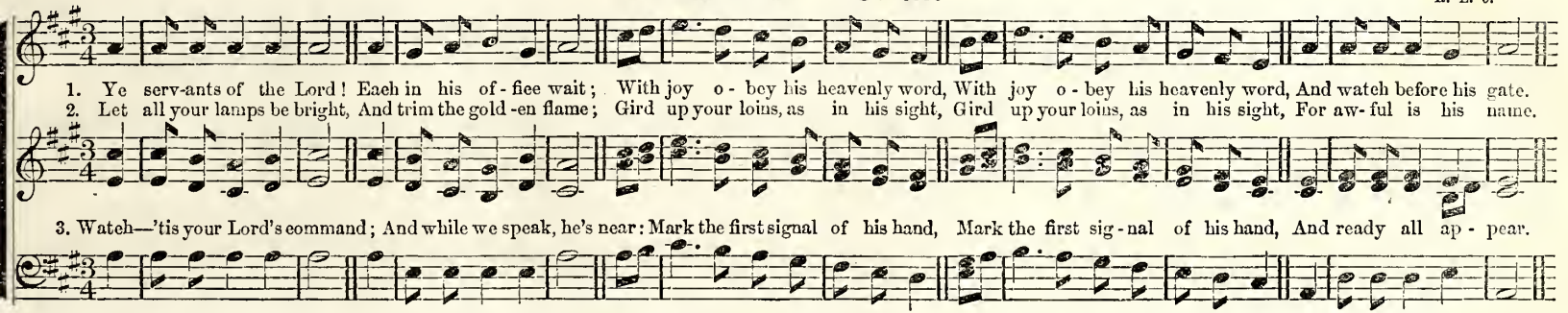
HAZLITT. S. M.

WM. F. SHERWIN.



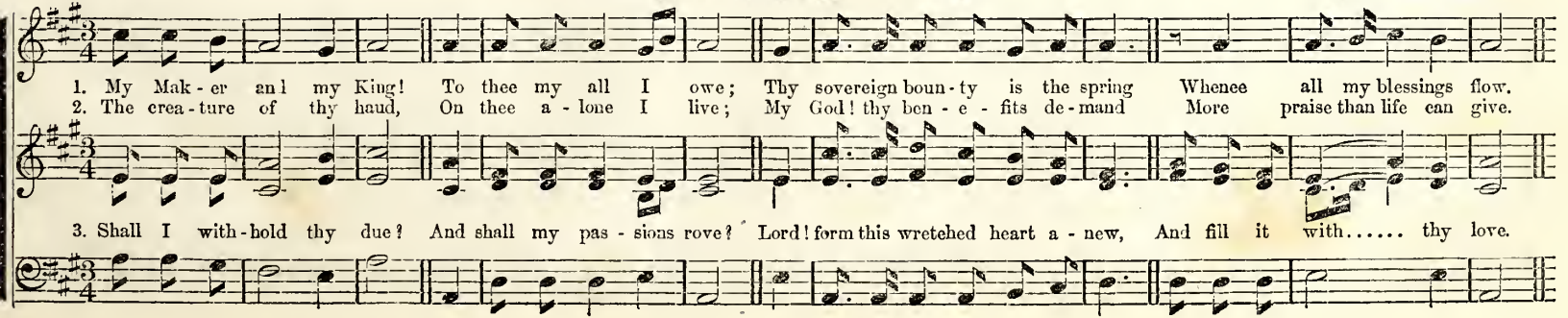
LAMODE. S. M.

R. E. O.



HONEYWELL. S. M.

WM. B. BRADBURY.



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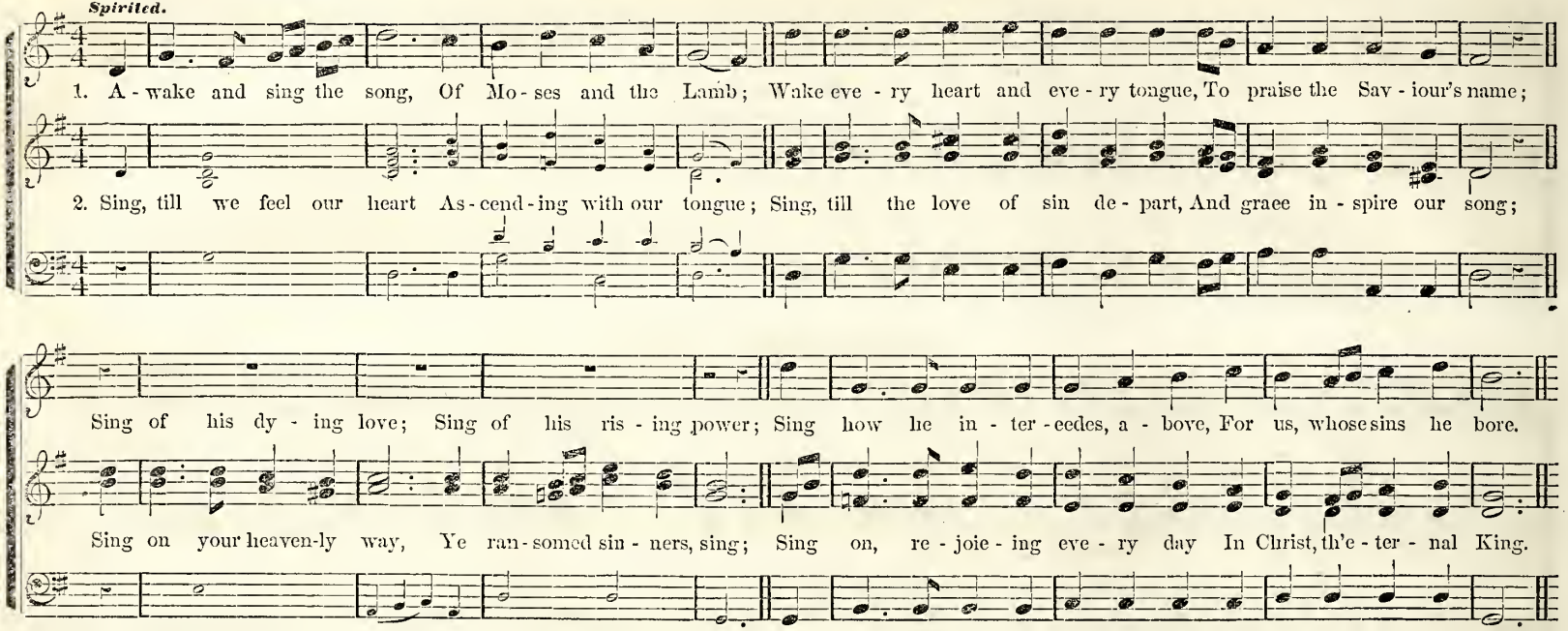
WILSON. S. M. Double.

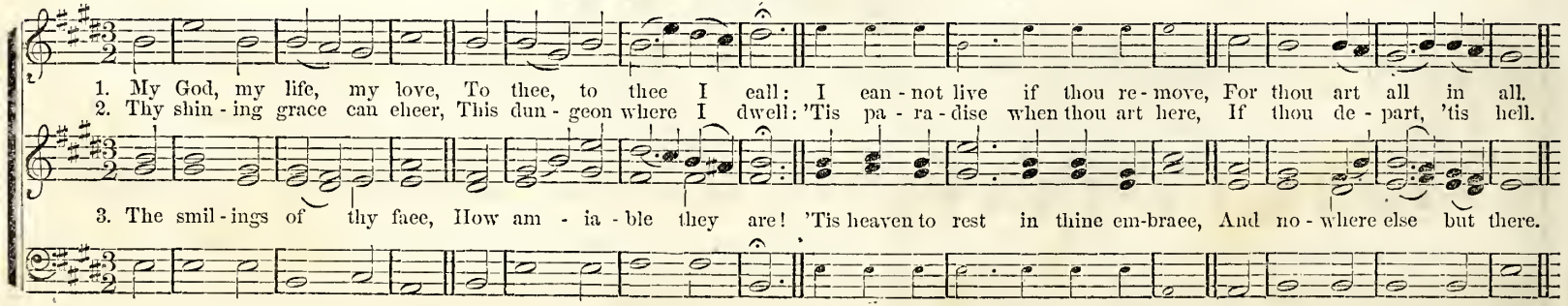
Solo or Chorus.—Tenor or Base.
Spirited.

WM. F. SHERWIN.



MOUNT LAUREL. S. M.

W. U. BUTCHER.



CALNO. S. M.

WM. B. BRADBURY.

1. Thy name, almight-y Lord, Shall sound thro' distant lands: Great is thy grace, and sure thy word; Thy truth for-ev-er stands, Thy truth for-ev-er stands.
2. Far be thine hon-or spread, And long thy praise endure,— Till morning light and evening shade Shall be exchanged no more, Shall be exchanged no more.

CARRIE. S. M.

WM. B. BRADBURY.

Gentle.—Moderately Slow.—Legato.

1. The Lord my shepherd is, I shall be well supplied: Since he is mine, and I am his, Since he is mine, and I am his, What can I want be-side.
2. He leads me to the place, Where heavenly pasture grows, Where living wa-ters gen-tly pass, Where liv-ing wa-ters gen-tly pass, And full sal-va-tion flows.
3. If e'er I go a-stray, He doth my soul re-claim; And guides me in his own right way, And guides me in his own right way, For his most ho-ly name.

SALOME. S. M.

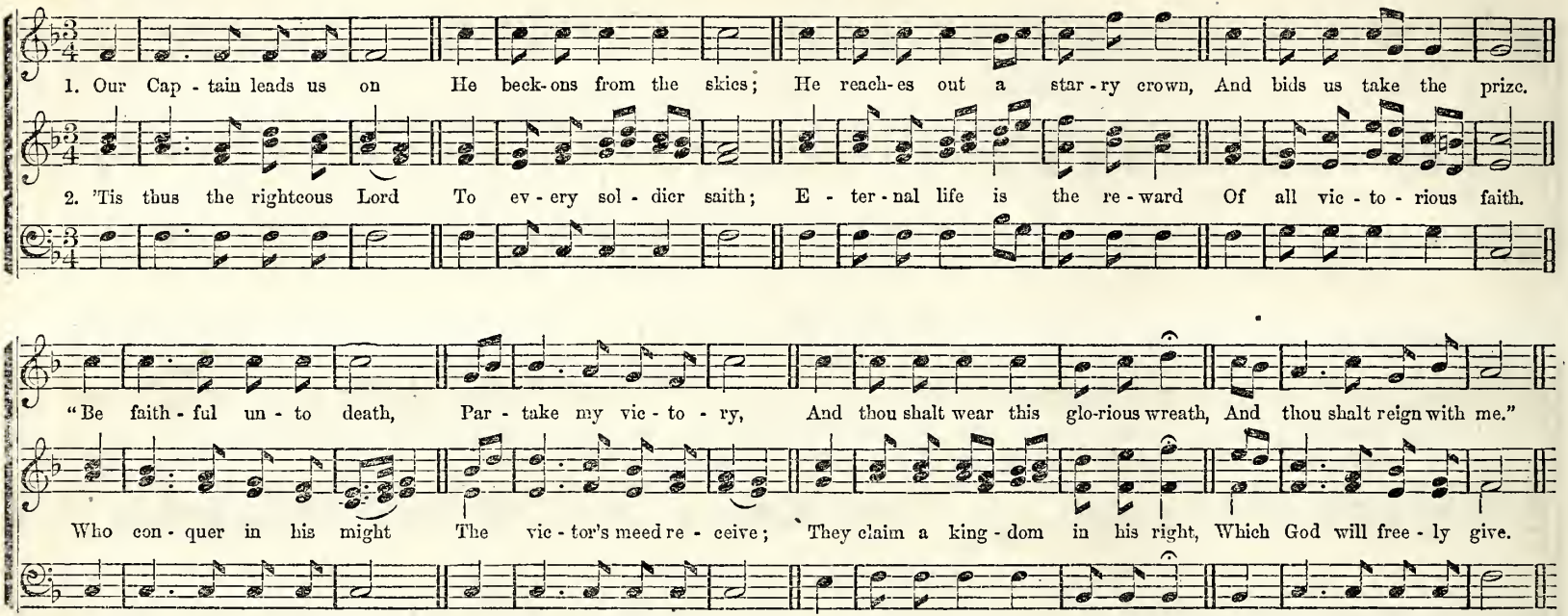
CHESTER G. ALLEN.

1. Be-hold the throne of grace; The prom-ise calls us near; There Je-sus shows a smil-ing face, And waits to an-swer prayer.
2. Thine im-age, Lord, be-stow,— Thy pres-ence and thy love,— That we may serve thee here be-low, And reign with thee a-bove.
3. If thou these blessings give, And thou our por-tion be, All world-ly joys we'll glad-ly leave, To find our heaven in thee.

194 *Moderato.*

SUMMIT. S. M. Double.

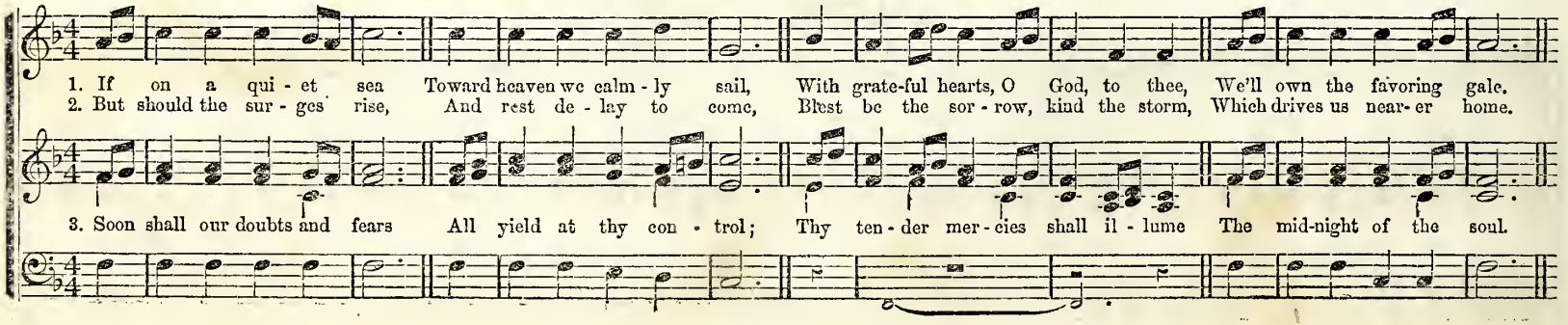
Melody by SILCHER.



Slowly, Gently.

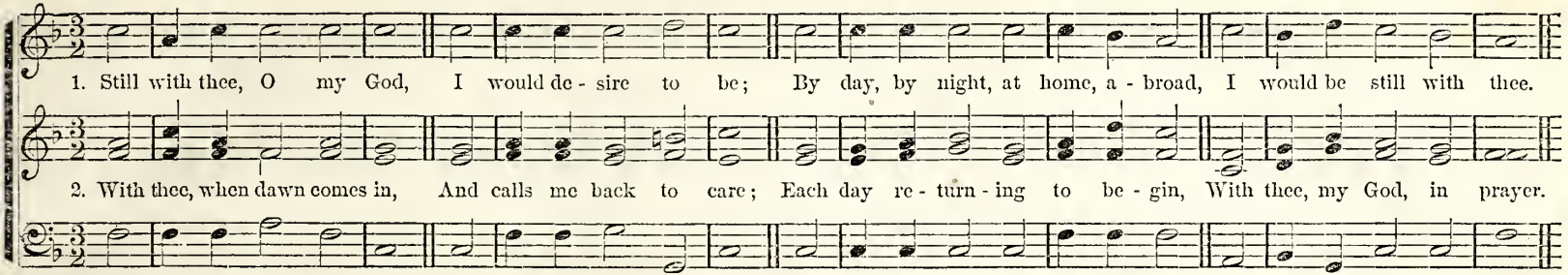
TENDERNESS. S. M.

EDWARD HAMILTON, by per. from "Voice of Praise."



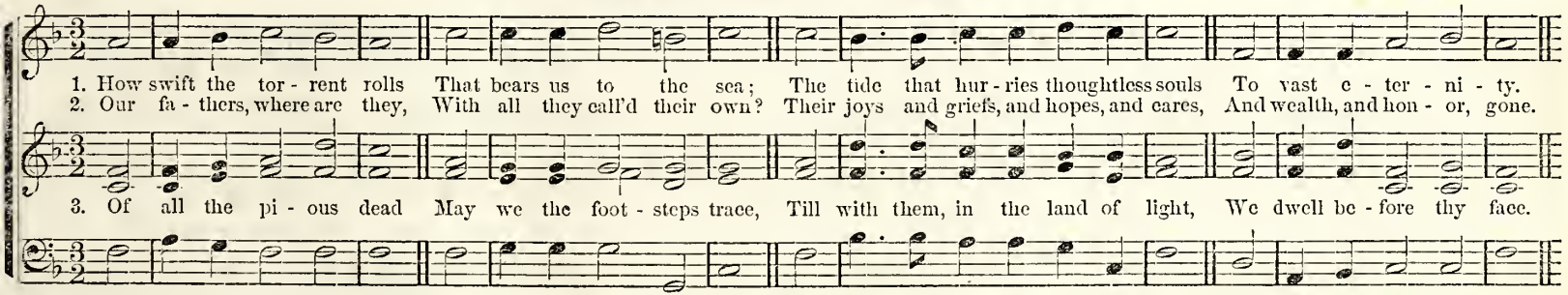
CASSERTON. S. M.

J. B. TENNEY.



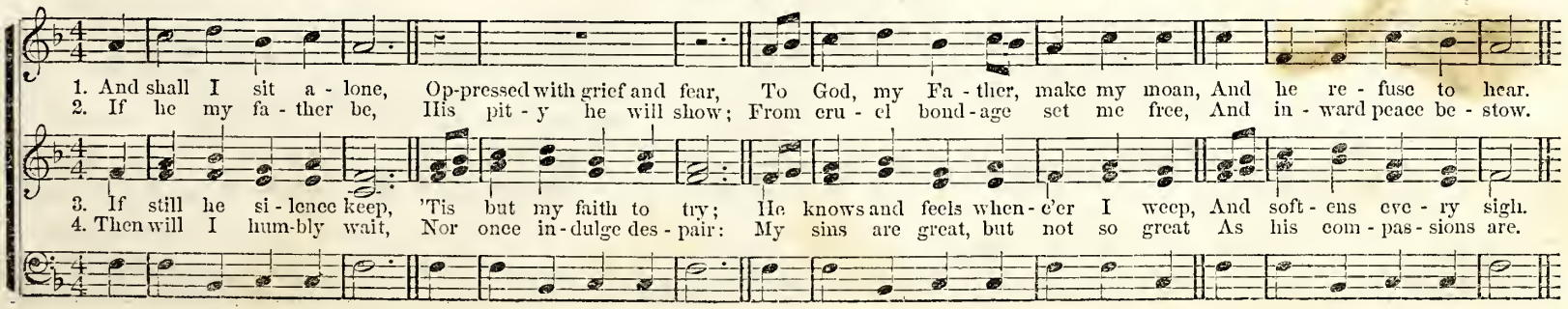
RICHARDS. S. M.

WM. F. SHERWIN.



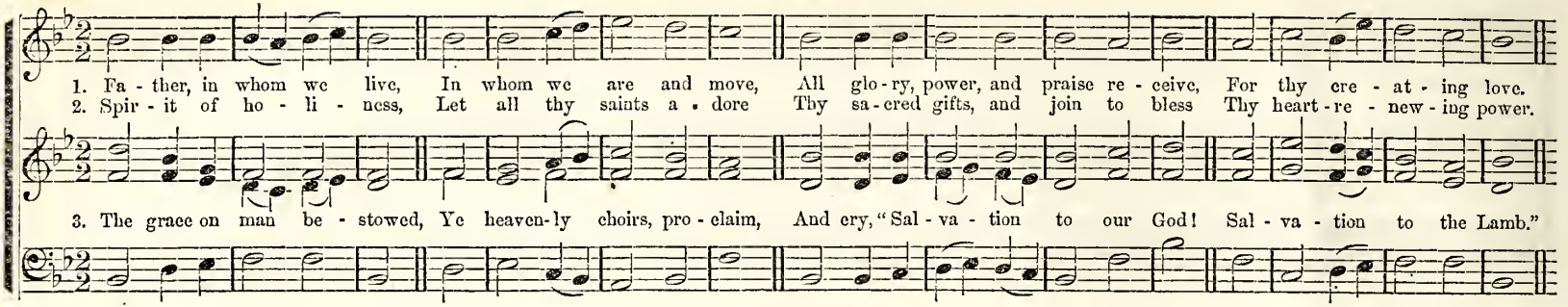
YONO. S. M.

WM. B. BRADBURY.



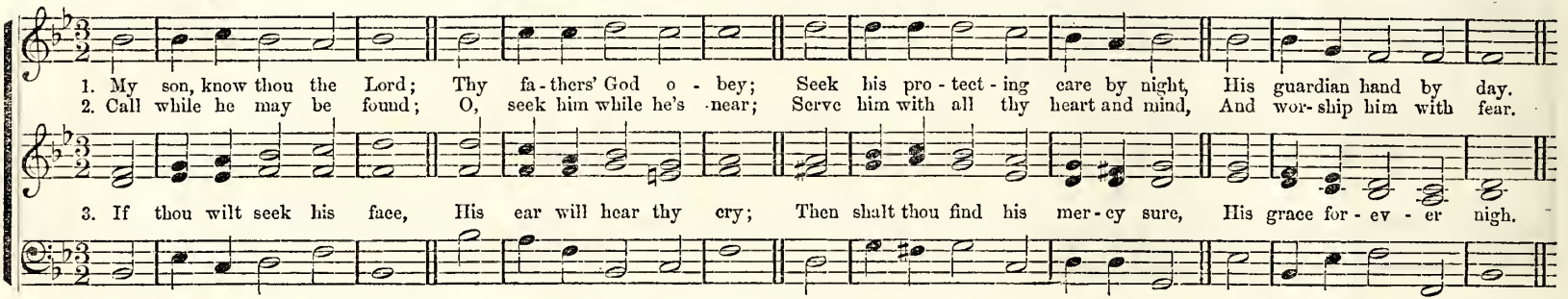
MICAJAH. S. M.

WM. F. SHERWIN.



CORNHILL. S. M. Hymn Chant.

CH. ZEUNER.



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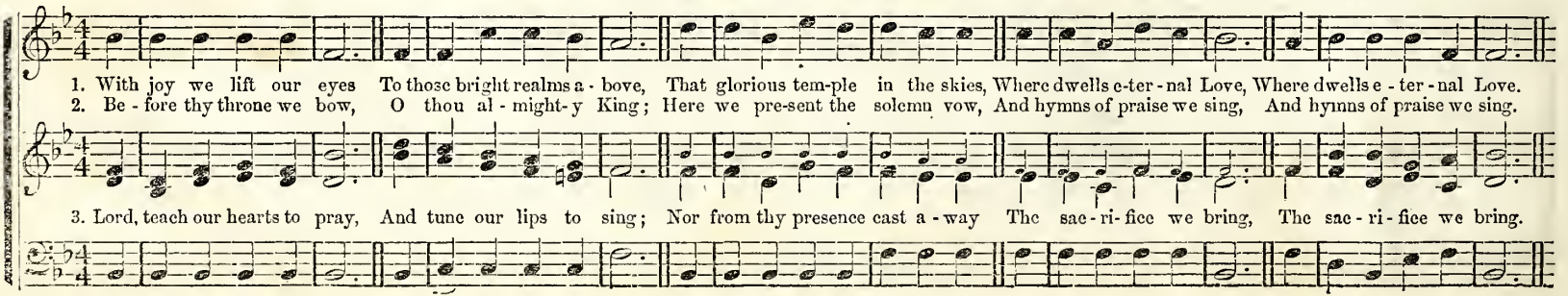
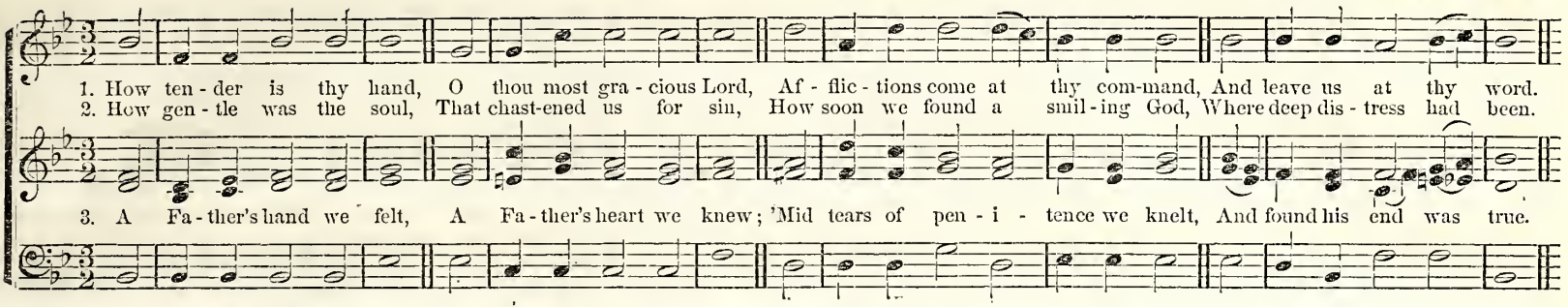
WM. B. BRADBURY.



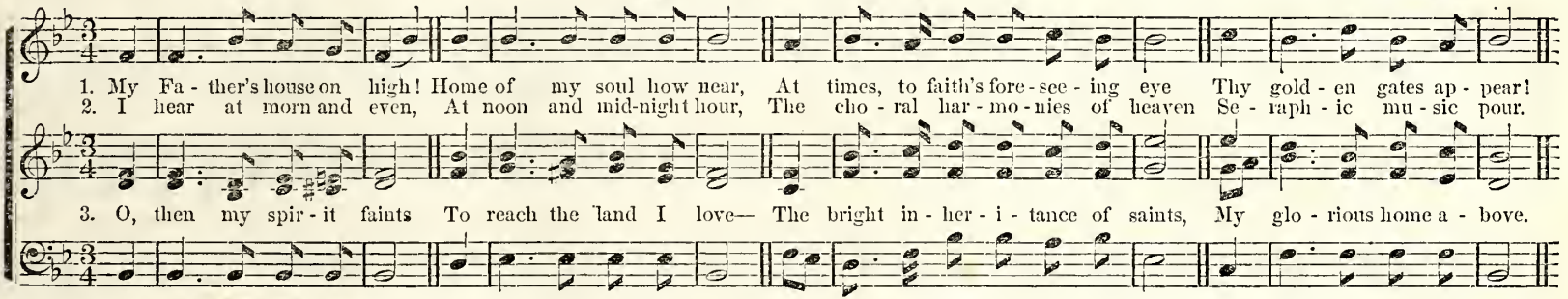
FARGO. S. M.

W. IRVING HARTSHORN.



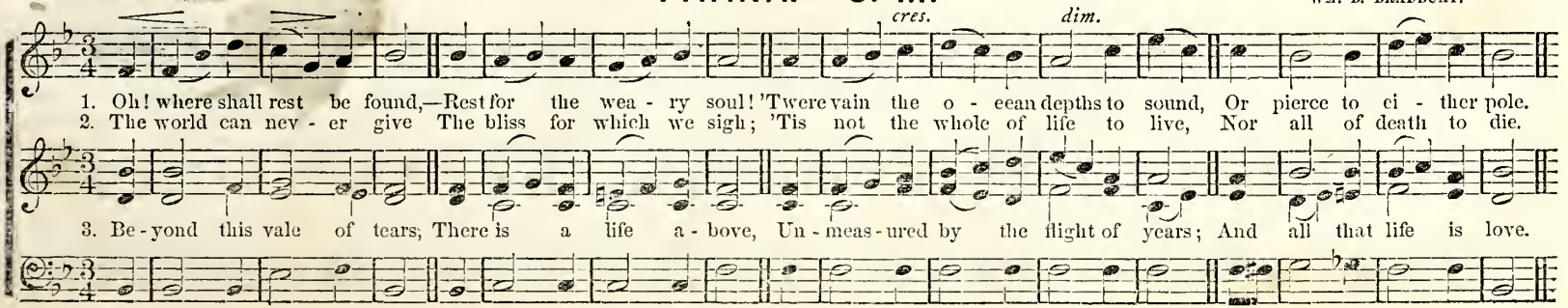
MATTIE. S. M.

WM. F. SHERWIN.



THARA. S. M.

WM. B. BRADBURY.



SANDERSON. S. M.

WM. F. SHERWIN.

1. Be - hold, the morn - ing sun Be - gins his glo - rious way; His beams through all the na - tious run, And life and light con - vey.
2. How per - fect is thy word! And all thy judg - ments just! For - ev - er sure thy promise, Lord, And we se - cure - ly trust.
3. My gra - cious God, how plain Are thy di - rec - tions given! O, may I nev - er read in vain, But find the path to heaven.

STANTON. S. M.

HUBERT P. MAIN.

1. We sing the Sav - iour's love, Who pit - ied wretch - ed man; De - light - ing in the thought of peace, Ere time and worlds be - gan.
2. We see its smil - ing beams, Forth - shin - ing at his birth, And trace its lus - tre day by day, While he sojourned on earth.
3. Ten thousand thou - sand songs, With high, ser - aph - ic flame, Fall far be - low the boundless praise Of our Im - man - uel's name.

HARTWICK. S. M.

CHESTER G. ALLEN.

1. How beau - teous are their feet Who stand on Zi - - - on's hill— Who bring sal - va - tion on their tongues, And words of peace re - veal.
2. How charm - ing is their voice,—So sweet the tid - - ings are; Zi - on, be - hold thy Sav - iour-King: He reigns and tri - umphs here.
3. How hap - py are our ears, That hear the joy - - ful sound, Which kings and proph - ets wait - ed for, And sought, but nev - er found.

WEATHERBY. S. M.

GEO. KINGSLEY. By permission.

1. O where shall rest be found,— Rest for the wea - ry soul? 'Twere vain the o - cean's depths to sound Or pierce to ei - ther pole.
2. The world can nev - er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.
3. Be - yond this vale of tears There is a life a - bove, Un - meas-ured by the flight of years; And all that life is love.

MILLARD. S. M.

WM. B. BRADBURY.

1. Grace! 'tis a charming sound, Har - mo - nious to the ear; Heaven with the ech - o shall re - sound,.....
1. Grace! 'tis a charm-ing sound..... Har - mo - nious to the ear; Heaven with the ech - o shall re - sound, Heaven with the ech - o
..... And all the earth shall hear, And all the earth shall hear.
shall re-sound, And all the earth shall hear, And all the earth shall hear.

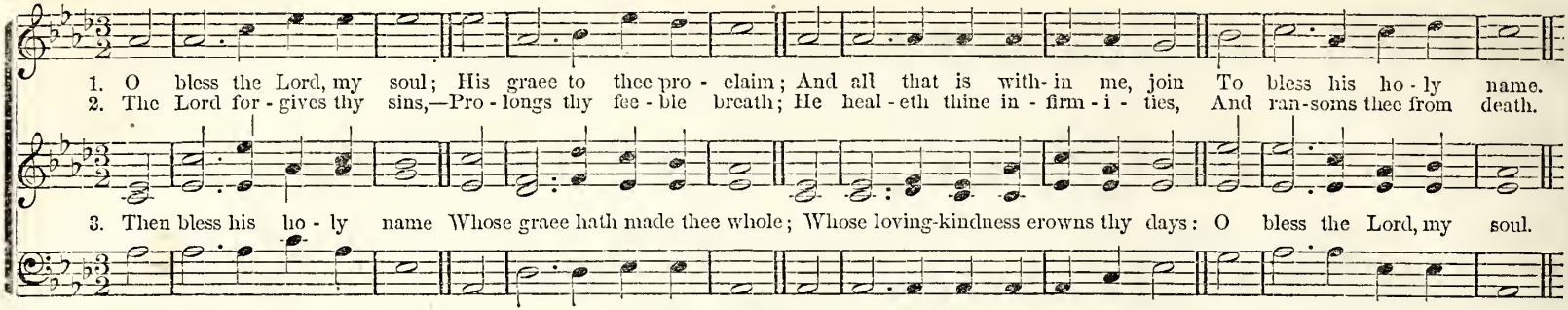
2 Grace first contrived the way
To save rebellious man;
And all the steps that grace display,
Which drew the wondrous plan.

3 Grace led my roving feet
To tread the heavenly road;
And new supplies each hour I meet,
While pressing on to God.

4 Grace all the work shall crown,
Through everlasting days;
It lays in heaven the topmost stone,
And well deserves the praise.

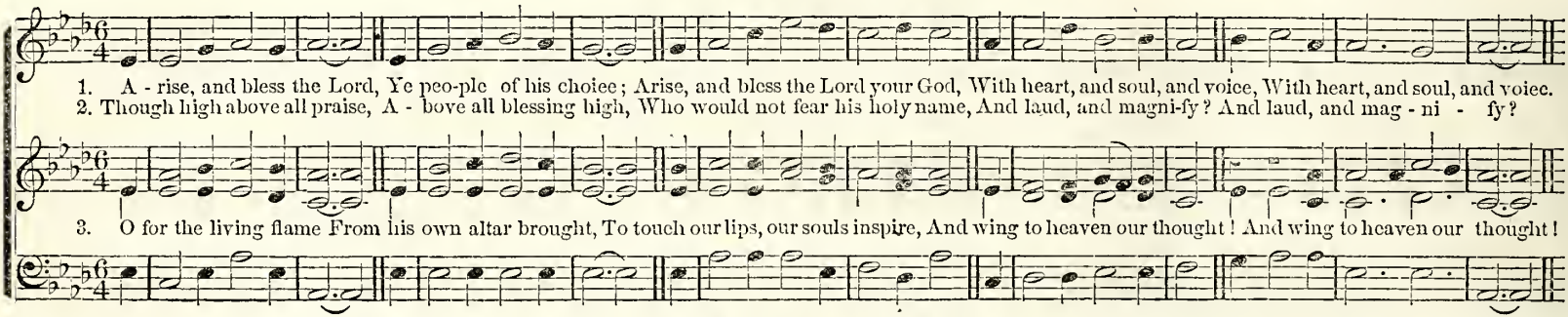
ASCRIPTION. S. M.

CHESTER G. ALLEN.



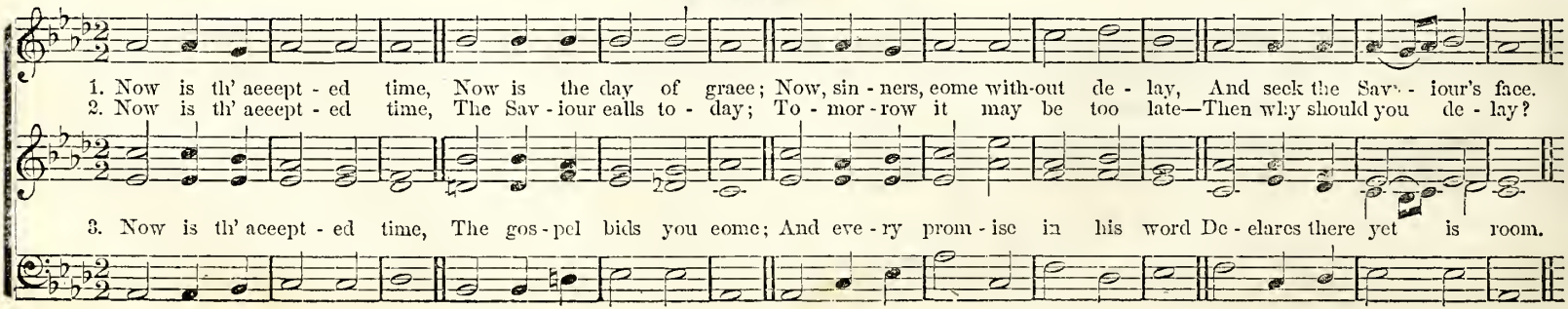
CAPTINA. S. M.

WM. B. BRADBURY.



PLACE. S. M.

HUBERT P. MAIN.



TUSCAN. S. M

W. H. DOANE.

1. To God, in whom I trust, I lift my heart and voice: Oh, let me not be put to shame, Nor let my foes re - joice!
2. His mer - cy and his truth The righteous Lord dis - plays, In bring - ing wandering sin - ners home, And teach - ing them his ways.

LEIGHTON. S. M.

H. W. GREATOREX.

1. Be - hold, the day is come, The righteous Judge is near; And sin - ners, trem - bling at their doom, Shall soon their sen - tence hear.
2. An - gels, in bright at - tire, Con - duct him thro' the skies; Dark - ness and tem - pests, smoke and fire, At - tend him as he flies.
3. How aw - ful is the sight! How loud the thunders roar! The sun for - bears to give his light, And stars are seen no more.

HARDING. S. M.

WM. F. SHERWIN.

1. Who can for - bear to sing, Who can re - fuse to praise, When Zi - on's high, ce - les - tial King His sav - ing power dis - plays?
2. When sin - ners at his feet, By mer - cy conquered, fall? When grace, and truth, and jus - tice meet, And peace u - nites them all?
3. Who can for - bear to praise Our high, ce.- les - tial King, When sovereign, rich, re - deem - ing grace In - vites our tongues to sing?

BRIDGMAN. S. M. D.

WM. F. SHERWIN.

1. A - wake, and sing the song, Of Mo - ses and the Lamb; Wake, eve - ry heart and eve - ry tongue, To praise the Sav-iour's name.

2. Ye pil - grims, on the road To Zi - on's ci - ty, sing; Re - joice ye in the Lamb of God,— In Christ, th'e - ter - nal King.

Sing of his dy - ing love; Sing of his ris - ing power; Sing how he in - ter - ceedes a - bove, For those whose sins he bore.

Soon shall we hear him say,— Ye bless - ed child-ren, come; Soon will he call us hence a - way, To our e - ter - nal home.

SECURITY. S. M.

Gently.

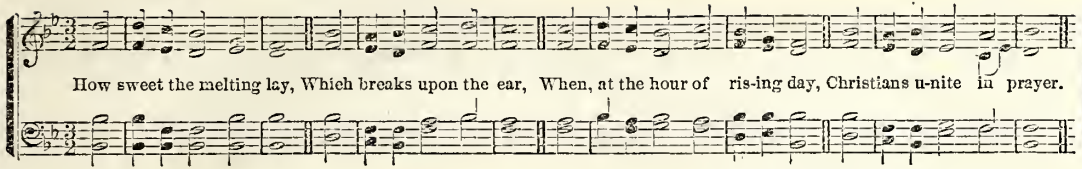
EDWARD CLARK.

1. How help-less na - ture lies, Un - conscious of her load! The heart unchanged can nev - er rise, To hap - pi - ness and God.
2. Can aught but power di - vine, The stub-born will sub - due? 'Tis thine, e - ter - nal Spir - it, thine To form the heart a - new.

3. The pas-sions to re - call, And up-ward bid them rise; To make the scales of er - ror fall, From rea-son's dar - ken'd eyes.

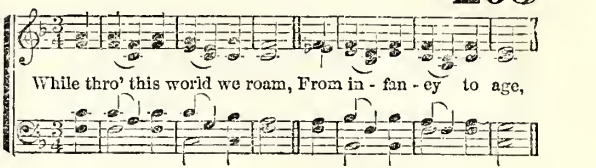
STATE STREET. S. M.

J. C. WOODMAN.



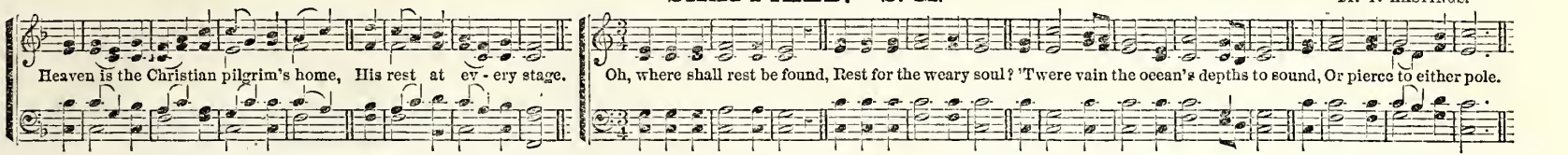
DENNIS. S. M.

Arr. from NAGELI.



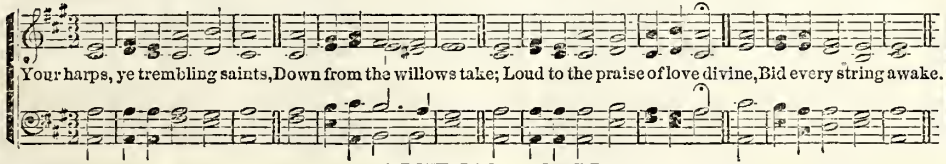
SHEFFIELD. S. M.

Dr. T. HASTINGS.



OLMUTZ. S. M.

Arranged from a Gregorian Chant, by Dr. L. MASON.



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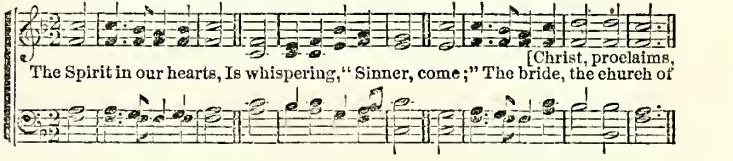
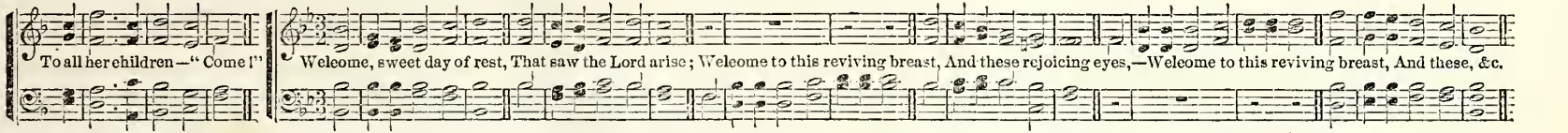
Dr. L. MASON.



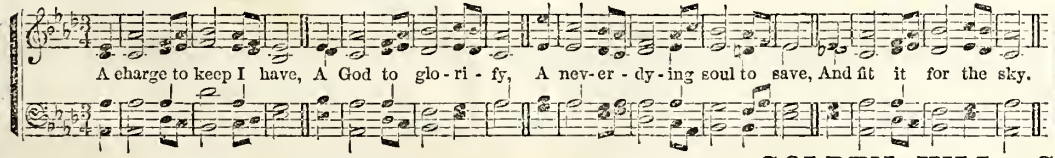
LISBON. S. M.

Altered from READ.



SANDUSKY. S. M.

Old Popular Melody.



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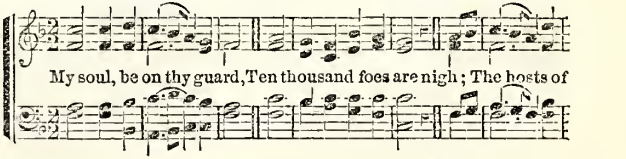
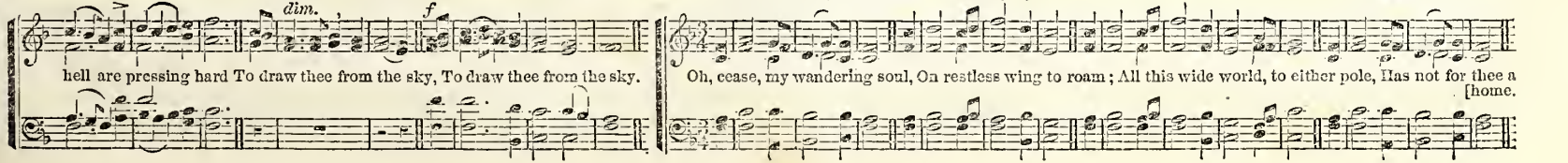
Dr. T. HASTINGS.

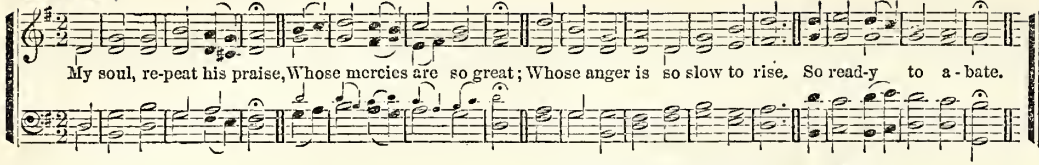


GOLDEN HILL. S. M.

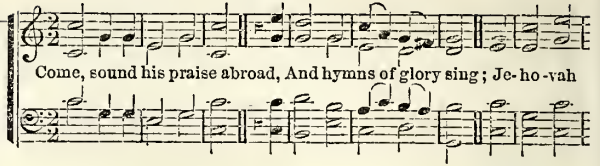
Western Tune.



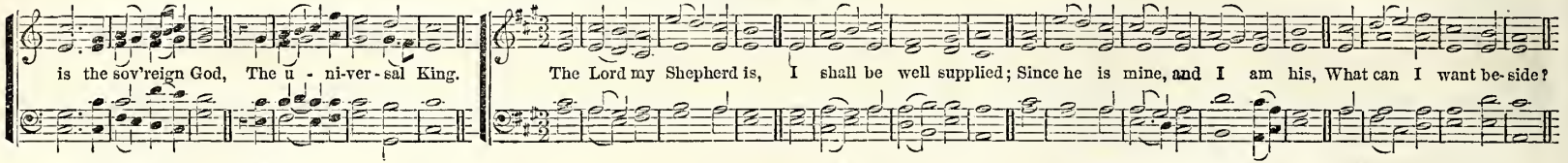
204 ST. THOMAS. S. M. HANDEL.



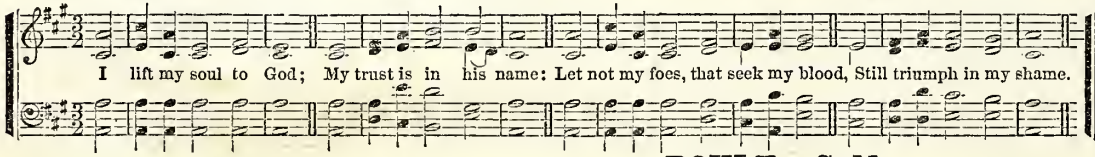
SILVER STREET. S. M. I. SMITH.



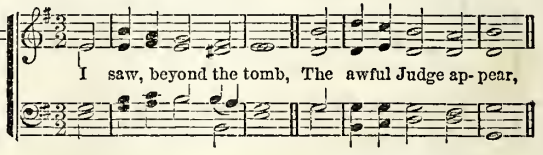
THATCHER. S. M. HANDEL.



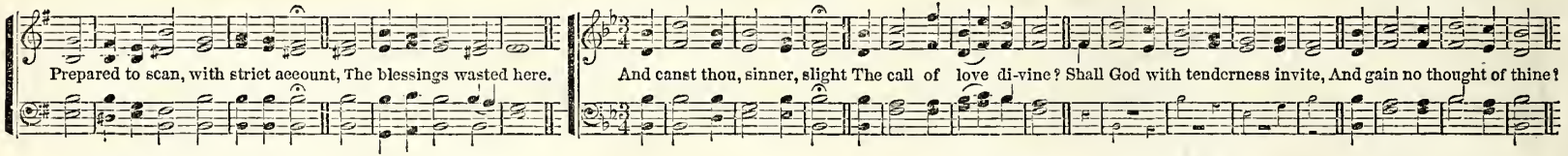
LULU. S. M. WM. B. BRADBURY.



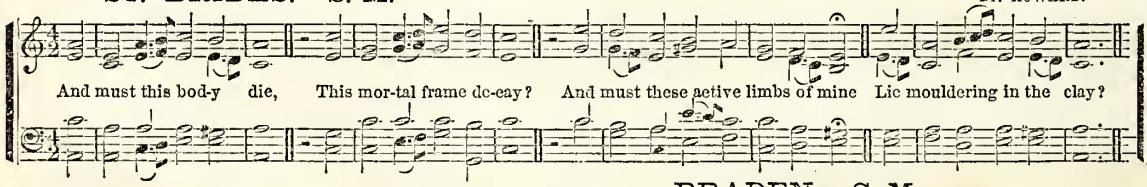
AYLESBURY. S. M. Dr. GREEN.



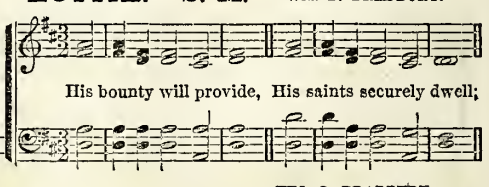
BOYLE. S. M. WM. B. BRADBURY.



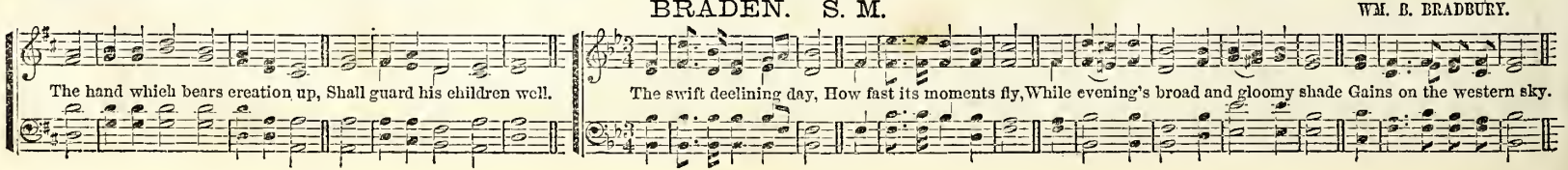
ST. BRIDES. S. M. Dr. HOWARD.



LOTTIE. S. M. WM. B. BRADBURY.

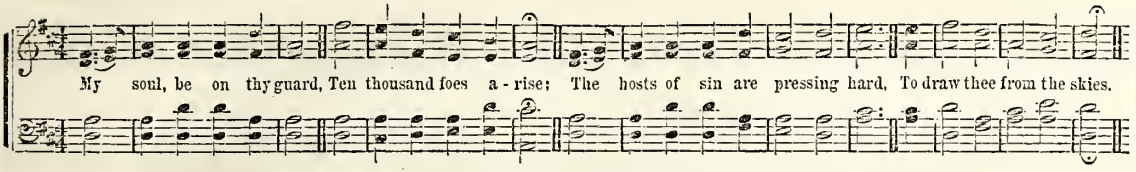


BRADEN. S. M. WM. B. BRADBURY.



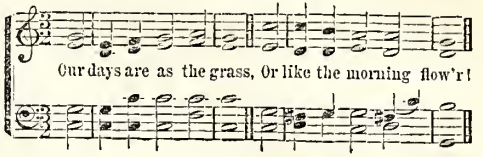
LABAN. S. M.

Dr. L. MASON.



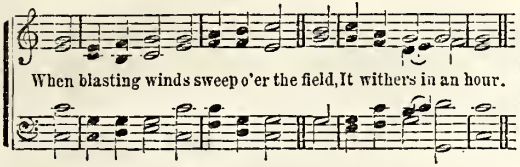
BOYLSTON. S. M.

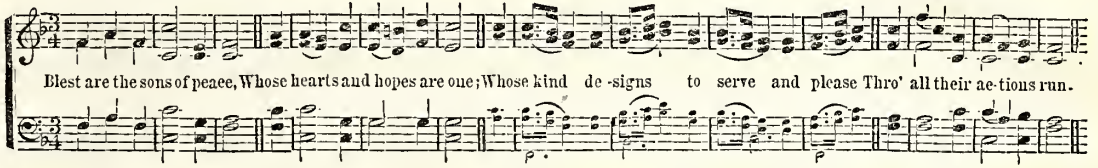
Dr. L. MASON.



GERAR. S. M.

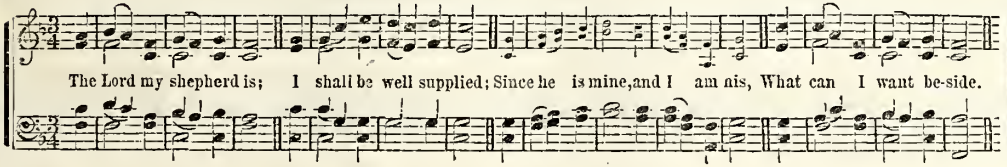
Dr. L. MASON.





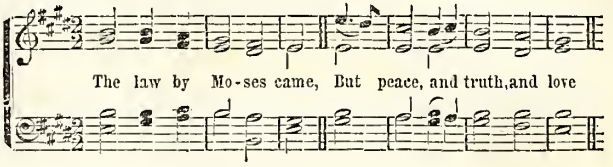
SEIR. S. M.

Dr. L. MASON.



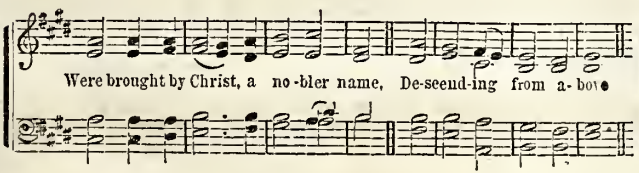
MORNINGTON. S. M.

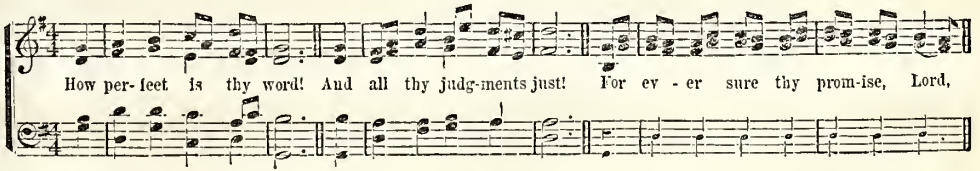
MORNINGTON.



SHIRLAND. S. M.

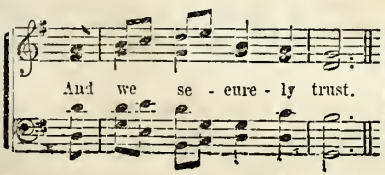
STANLEY.

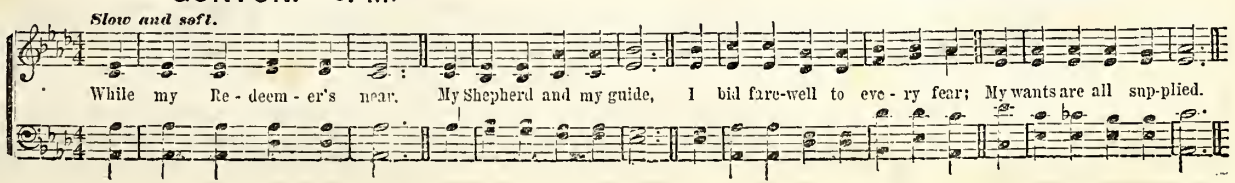




GORTON. S. M.

Arranged from BEETHOVEN.

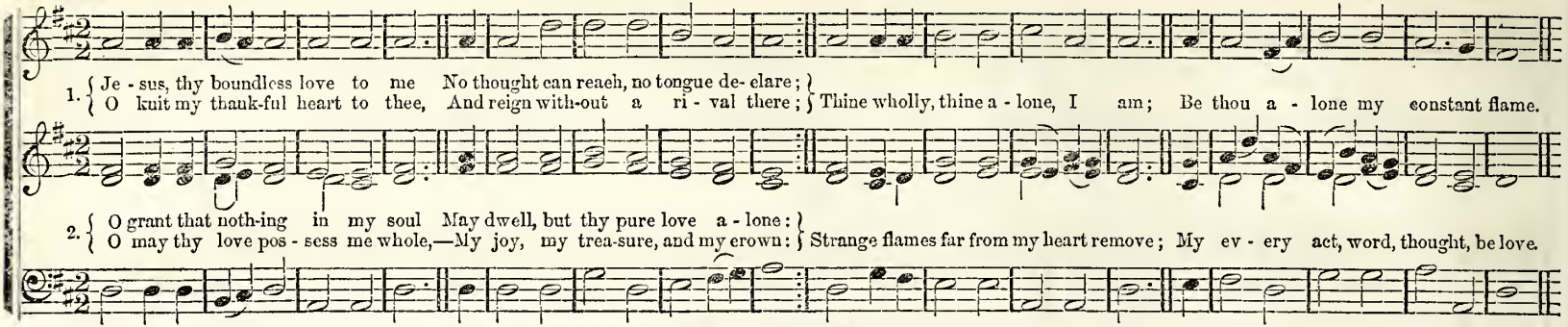




206 (1st P. M.)

ATHENS. L. M. 6 lines.

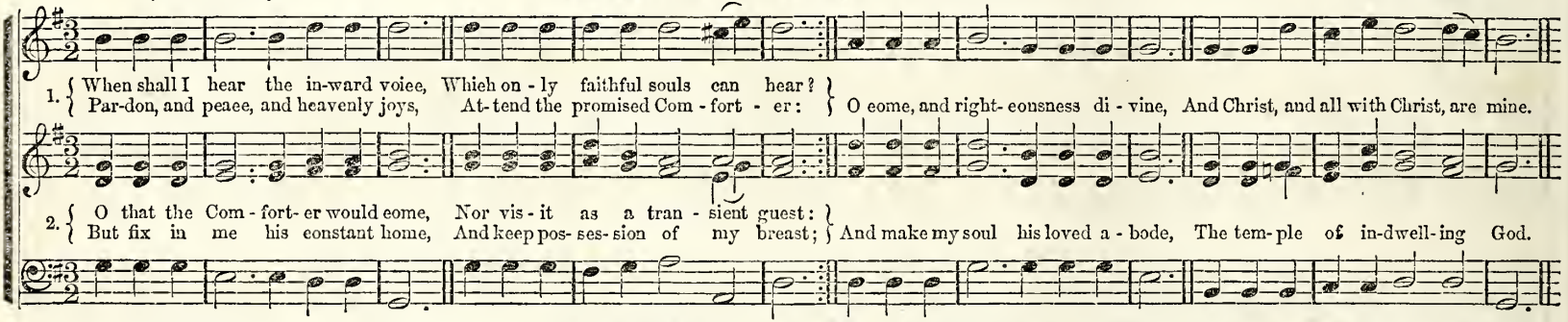
WM. B. BRADBURY.



(1st P. M.)

DALLIBA. L. M. 6 lines.

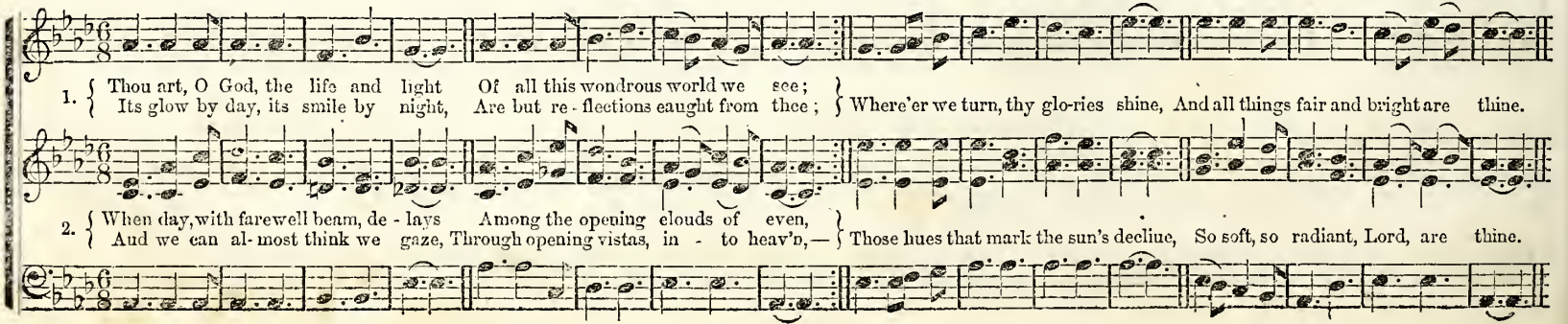
WM. B. BRADBURY.



(1st P. M.)

COOPER. L. M. 6 lines.

WM. F. SHERWIN.



Moderato.

1. O 'tis e - nough, my God, my God! Here let me give my wand'rings o'er: No long- er tram - ple on thy blood, And grieve thy gen- tle - ness no more;

2. O Lord, if mer - cy is with thee, Now let it un - to me be shown; To me, the chief of sin- ners, me, Who hum- bly for thy mer - cy groan:

(1st P. M.) **BELVILLE. L. M. 6 lines.**

No more thy ling'ring an - ger move, Or sin against thy light and love.

Me to thy Father's grace restore, Nor let me ev-er grieve thee more.

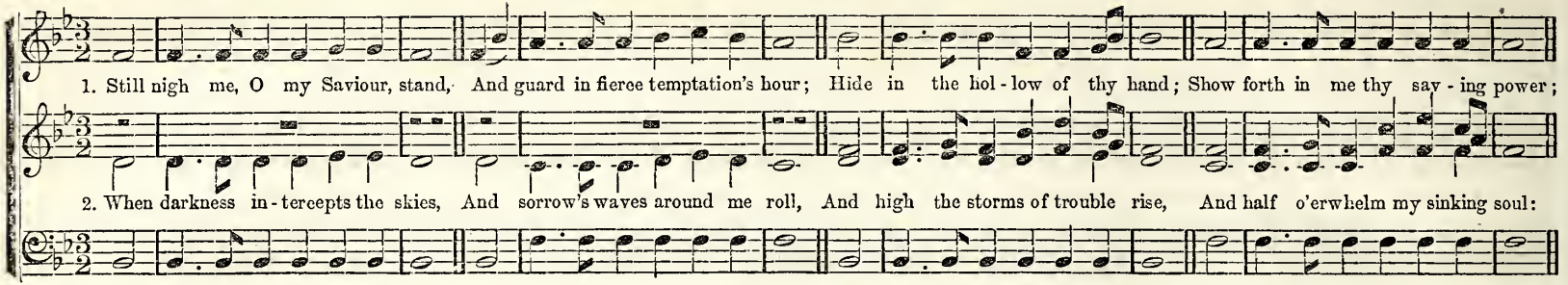
1. O God, what off -'ring shall I give To thee, the Lord of earth and skies?

2. Now, then, my God, thou hast my soul: No long- er mine, but thine I am:

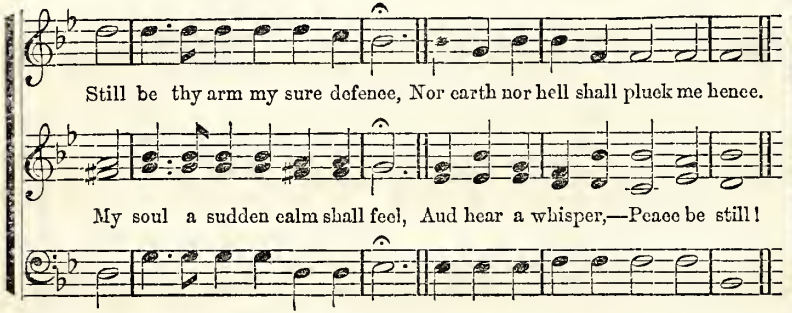
My spir - it, soul, and flesh receeive, A ho - ly, liv - ing sac - ri - fice: Small as it is, 'tis all my store; More shouldst thou have, if I had more.

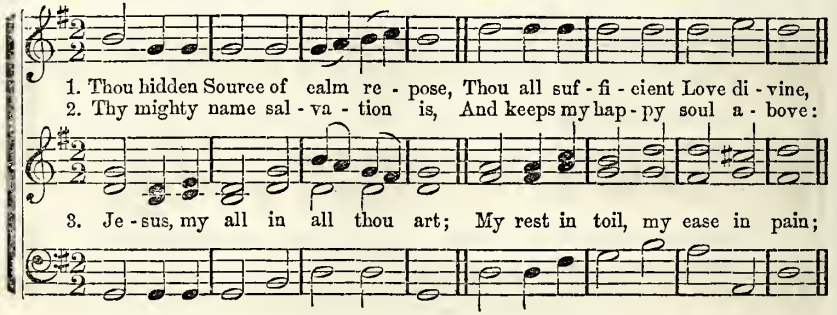
Guard thou thine own, pos- sess it whole: Cheer it with hope, with love in - flame. Thou hast my spir - it; there dis - play Thy glo - ry to the per-fect day.

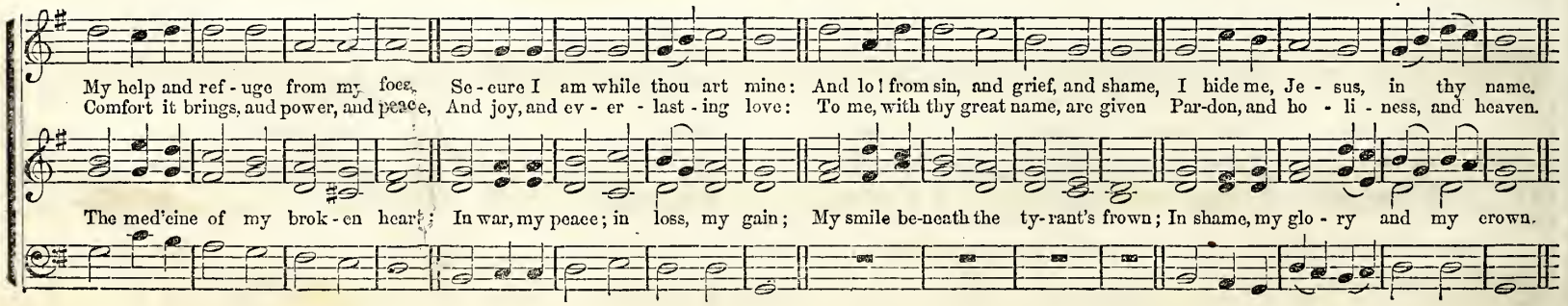
208 (1st P. M.) REPOSE. L. M. 6 lines. WM. B. BRADBURY.



(1st P. M.) MOUNT KISCO. L. M. 6 l. WM. F. SHERWIN.







(1st P. M.) BRIGHTON L. M. 6 lines.

Arr. by S. JACKSON.

1. O love di-vine, what hast thou done! Th' incar-nate God hath died for me! The Fa-ther's co-e-ter-nal Son Bore all my sins up-on the tree!

2. Behold him, all ye that pass by,—The bleeding Prince of life and peace! Come see, ye worms, your Sav-iour die, And say, was ev-er grief like his?

(1st P. M.) SUPPLICATION. L. M. 6 l.

J. M. PELTON.

The Son of God for me hath died: My Lord, my Love is cru-ci-fied.
Come, feel with me his blood ap-plied: My Lord, my Love is cru-ci-fied.

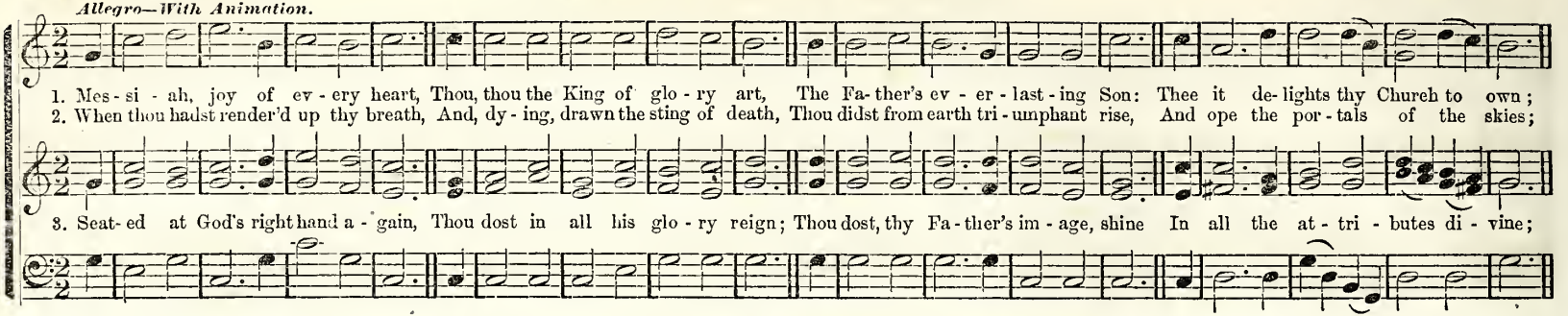
1. Fa-ther of mer-cies, God of love! Oh, hear an humble suppliant's cry!
2. I urge no mer-its of my own, No worth, to claim thy gracious smile:
3. Fa-ther of mer-cies, God of love! Then hear thy humble suppliant's cry;

Bend from thy loft-y seat a-bove, Thy throne of glo-rious maj-es-ty:
No: when I bow be-fore thy throne, Dare to con-verse with God a-while,
Oh, deign to hear my mournful voice, And bid my droop-ing heart re-joice!
Thy name, blest Je-sus, is my plea—Dear-est and sweet-est name to me!

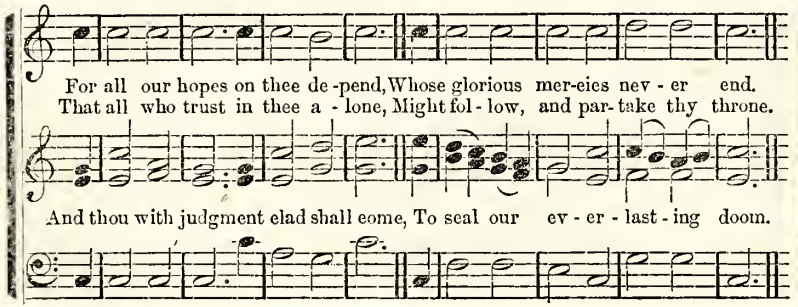
Bend from thy loft-y seat a-bove, Thy throne of glo-rious maj-es-ty:
One pard'ning word can make me whole, And soothe the an-guish of my soul.

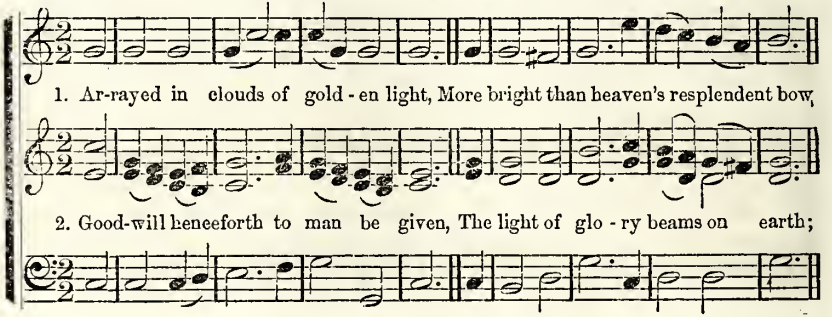
210 (1st P. M.) **GUNTHER. L. M. 6 lines.** WM. B. BRADBURY.

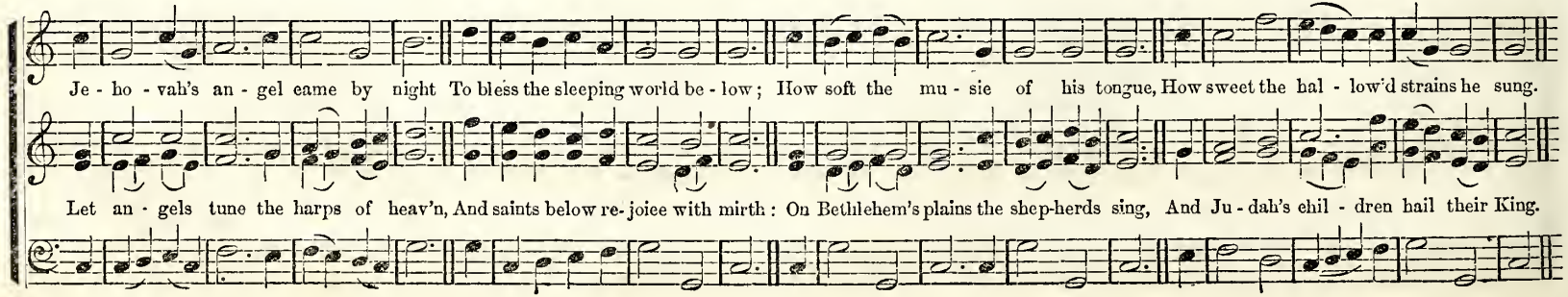
Allegro—With Animation.



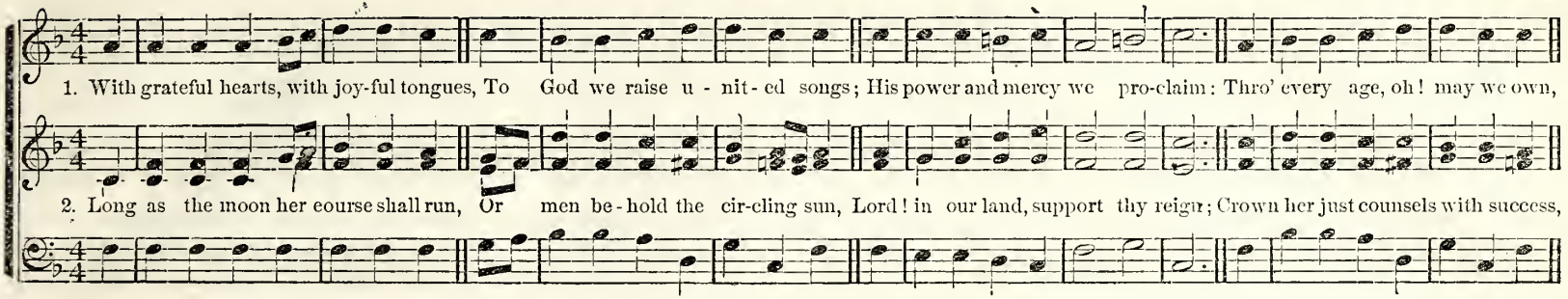
(1st P. M.) **DANBURY. L. M. 6 l.** HUBERT P. MAIN.





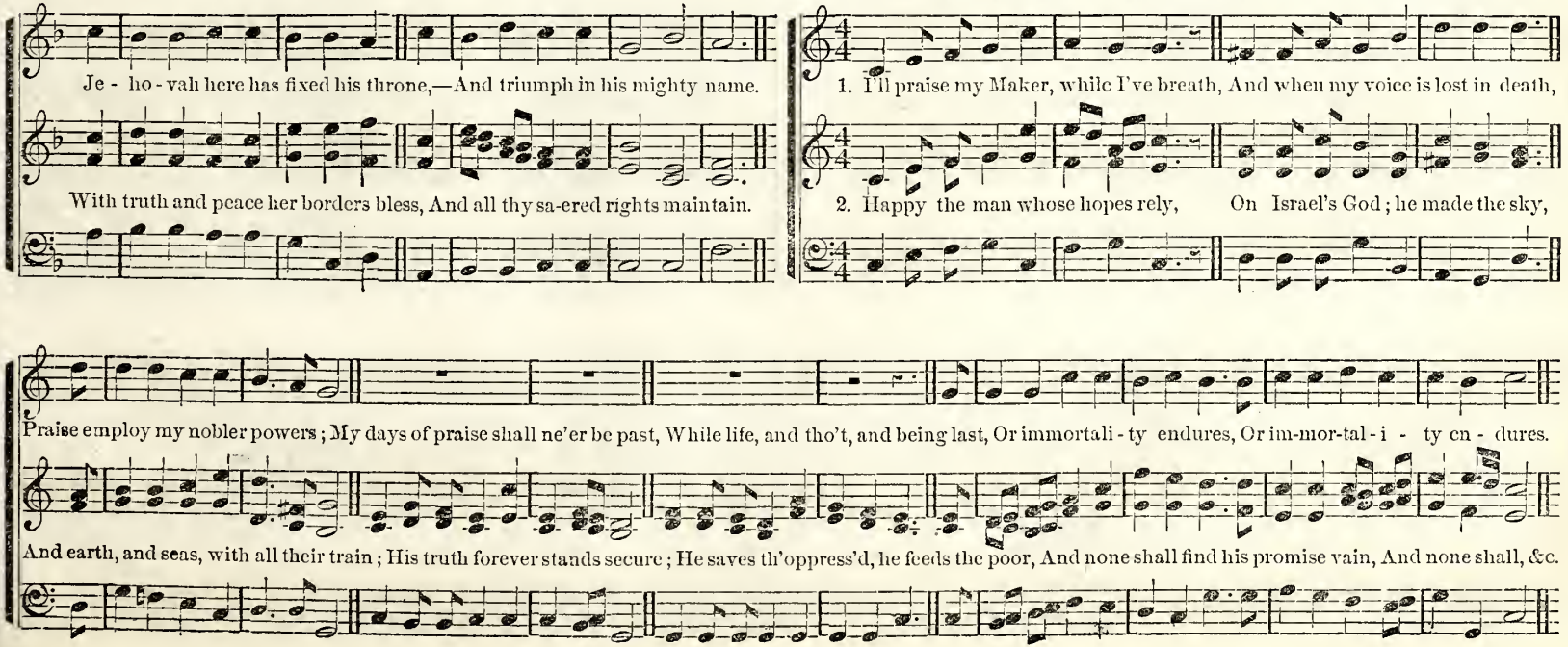


GEORGETOWN. L. P. M.



RIDGEFIELD. L. P. M.

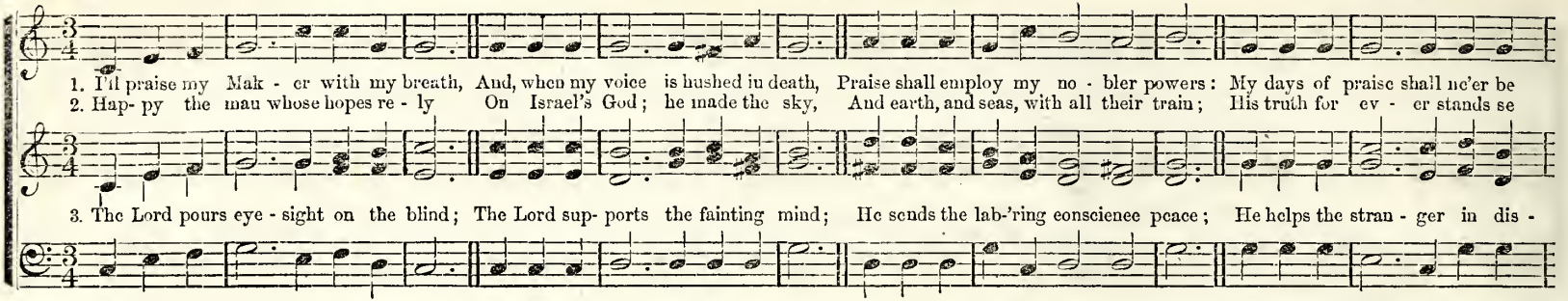
S. J. VAIL.



212 (2d P. M.)

REDAL. L. P. M.

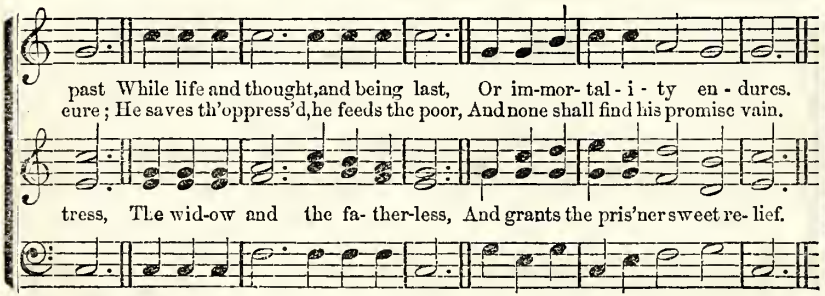
WM. B. BRADBURY.

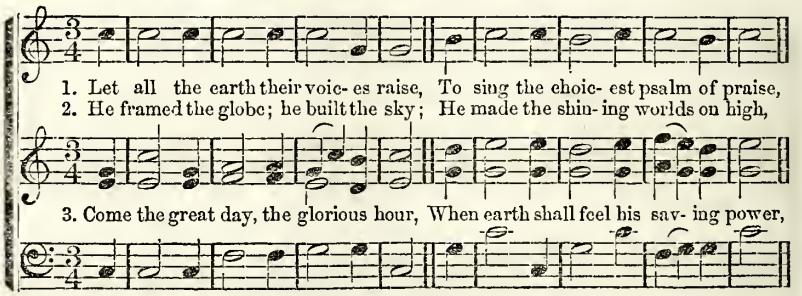


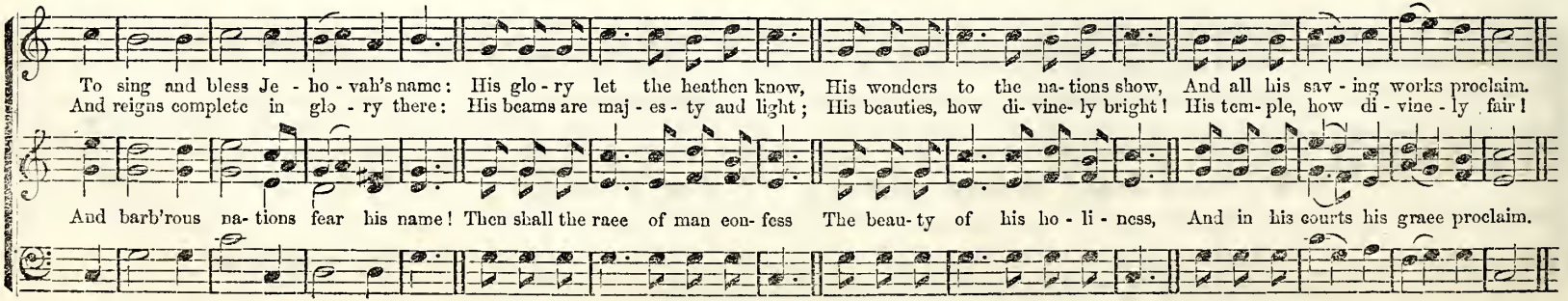
(2d P. M.)

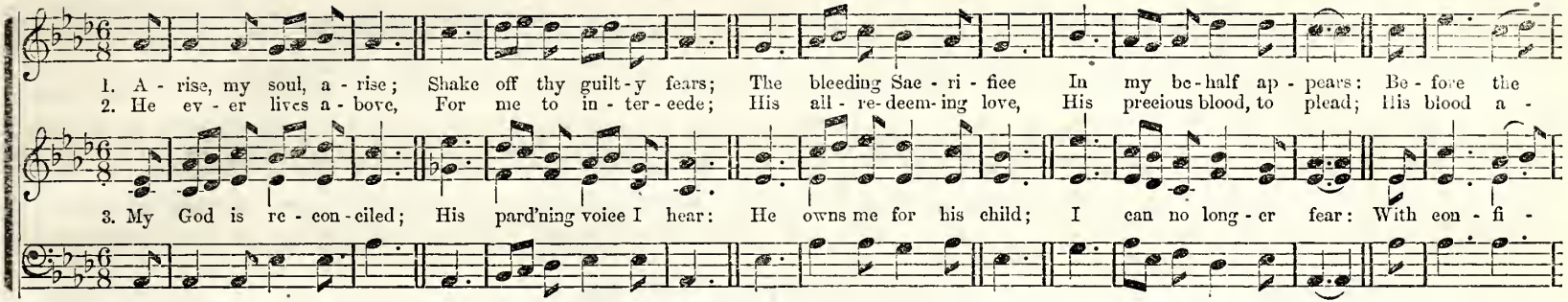
GALLAGHER. L. P. M.

WM. B. BRADBURY.

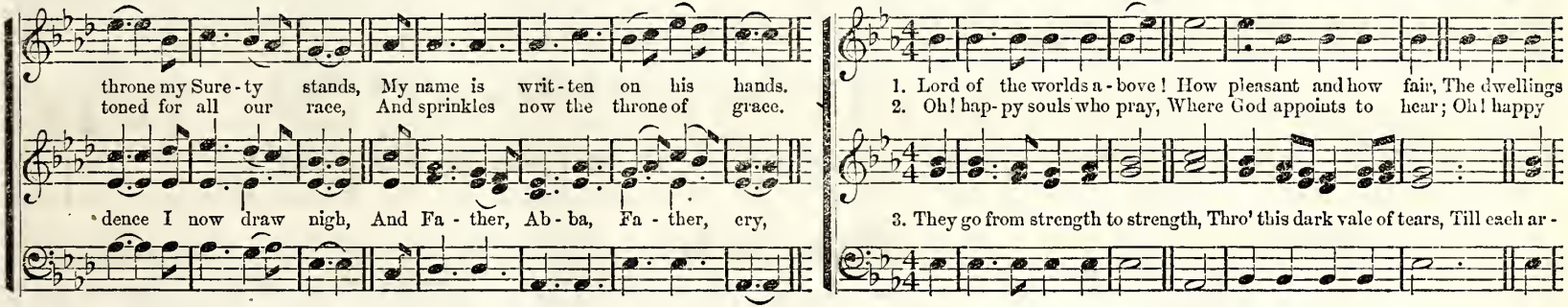


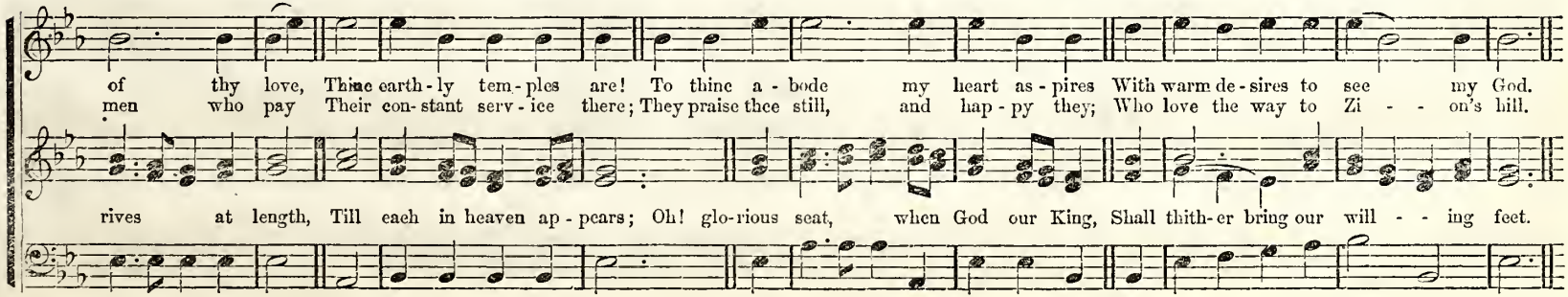






(3d P. M.) **CLARKSVILLE. H. M.** WM. B. BRADBURY.

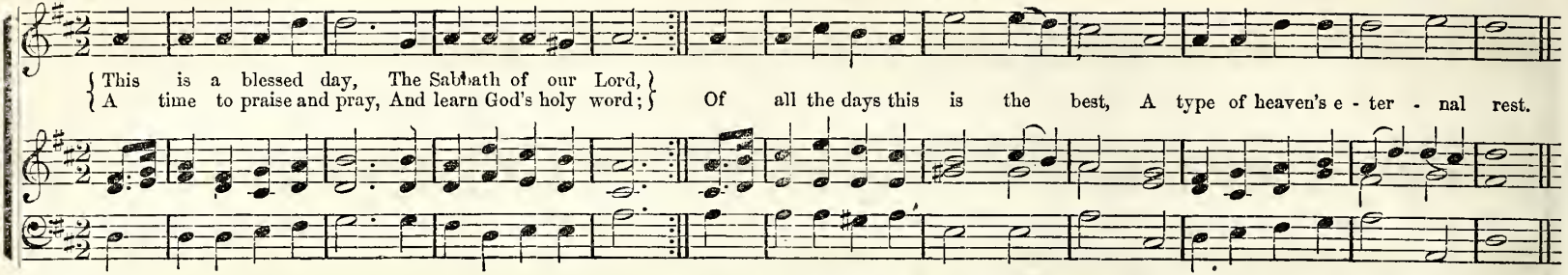




214 (3d P. M.)

THE SABBATH. H. M.

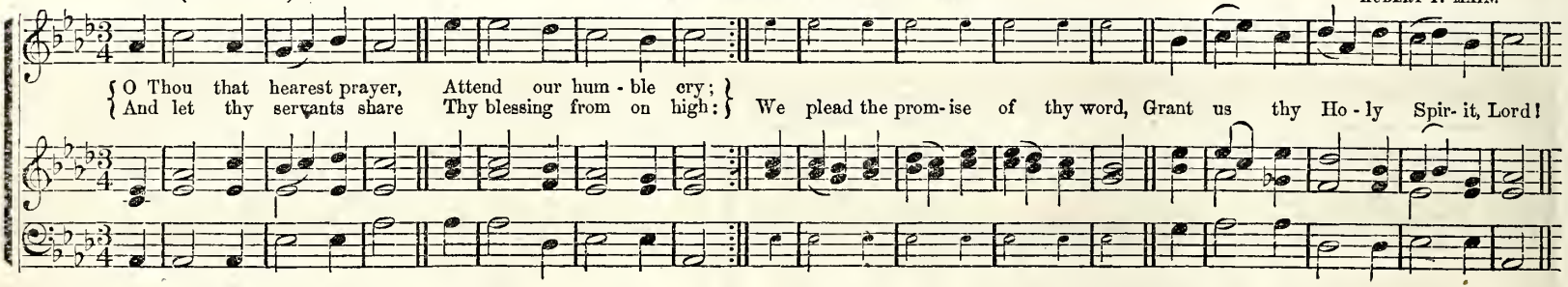
SIMEON B. MARSH.



(3d P. M.)

GOLDSMITH. H. M.

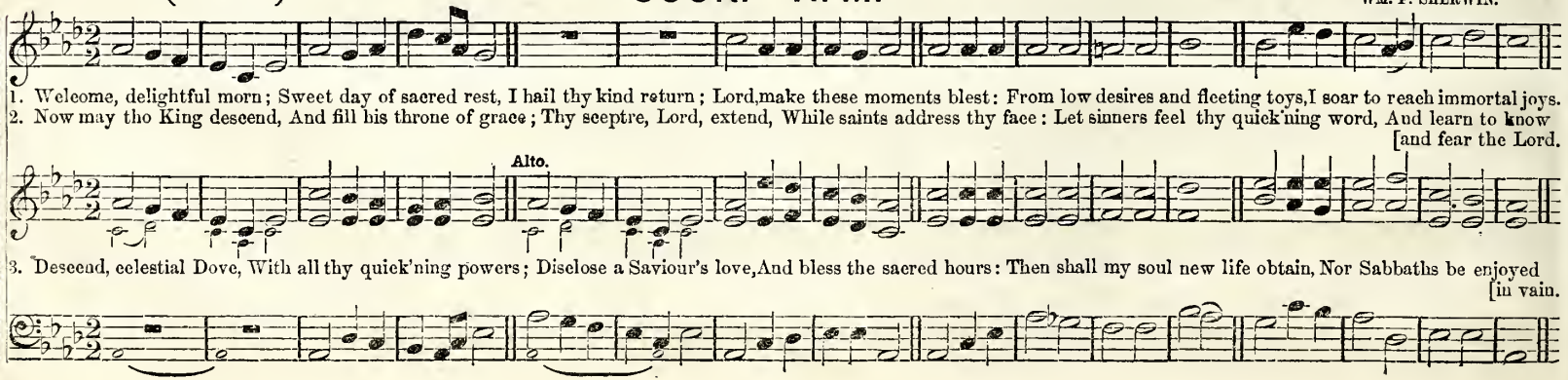
HUBERT P. MAIN.



(3d P. M.)

COOK. H. M.

WM. F. SHERWIN.



TRINITY. H. M.

Dr. T. HASTINGS.

1. Young men and maidens, raise Your tuneful voi - ces high; Old men and children, praise The Lord of earth and sky; Him three in

2. The u - ni - ver - sal King, Let all the world proclaim; Let ev - ery creature sing His at - tri - butes and name: Him three in

one, and one in three, Ex - tol to all e - ter - ni - ty.

one, and one in three, Ex - tol to all e - ter - ni - ty.

(3d P. M.)

MYSTIC BRIDGE. H. M.

H. P. MAIN.

1. The Lord Je - ho - vah lives, And bless - ed be my Rock;
2. The Lord Je - ho - vah lives, The dy - ing sin - ner's friend;

3. The Lord Je - ho - vah lives, To hear and an - swer prayer,

cres. *ff*

Tho' earth her bo- som heaves, And mountains feel the shock; Though o - ceans rage, and tem - pests roar, He is the same for - ev - er more.
How free - ly he for gives The fol - lies that of - fend; He wipes the pen - i - ten - tial tear, Bids faith and hope the spir - it cheer.

Who - e'er in him believes, And trusts his guardian care, A Fa - ther's ten - der love shall know, Whence living streams of com - fort flow.

(3rd P. M.) SYLVESTER. H. M.

CHESTER G. ALLEN.

1. A - wake, ye saints, a-wake! And hail this sa-ered day: In lof - tiest songs of praise, Your joyful homage pay: Come, bless the day that God hath blest, The
2. On this aus-pi-eious morn, The Lord of life a - rose: He burst the bars of death, And vanquish'd all our foes: And now he pleads our cause above, And

3. All hail, triumphant Lord! Heaven with hosannas rings, And earth, in humbler strains, Thy praise responsive sings; Worthy the Lamb, that once was slain, Thro'

(3rd P. M.) CLAREMONT. H. M.

From "Boston Acad. Collection."

type of heaven's eternal rest, The type of heaven's eter-nal rest.
reaps the fruit of all his love, And reaps the fruit of all his love.

endless years to live and reign, Thro' endless years to live and reign.

Not too fast.

1. Let eve - ry creature join To bless Je - hovah's name, And eve - ry power u -
2. But oh! from human tongues Should nobler praises flow; And eve - ry thankful

3. As - sist me, gracious God; My heart, my voice in - spire; Then shall I hum-bly

nite To swell th'exalt - ed theme: Let na-ture raise, From eve-ry tongue, A general song Of grateful praise.
heart With warm devo-tion glow Your voi-ces raise, Ye highly blest, A - bove the rest De - clare his praise.

join the u - ni - ver-sal choir: Thy grace can raise ..... My heart and tongue, ... And tune my song ..... To live - ly praise.

(3d P. M.)

CLINTON. H. M. (Harvest Hymn.)

W. IRVING HARTSHORNE.

1. Let all the peo - ple join, To swell the sol - emn chord, Your grace-ful notes com - bine To mag - ni - fy the Lord; In loft - y
2. His plen - ty fills the land, His mer - cies nev - er cease, The hus-band-man doth smile, To see the large in - crease; In loft - y, &c.
3. The pre-cious fruit he gives, Oh, may we ne'er a - buse, But through our fu - ture lives To his own glo - ry use; Then rise to
songs your voi - ces raise, The God of har - vest claims your praise.
heaven, and sing his praise In sweet-er songs and no - bler lays.

(3d P. M.)

ORIAD. H. M.

W. H. DOANE.

Allegro.

1. Great King of glo - ry, come, And with thy fa - vor crown This
2. Here may thine ears at - tend Our in - ter-ced-ing cries, And

DUET.

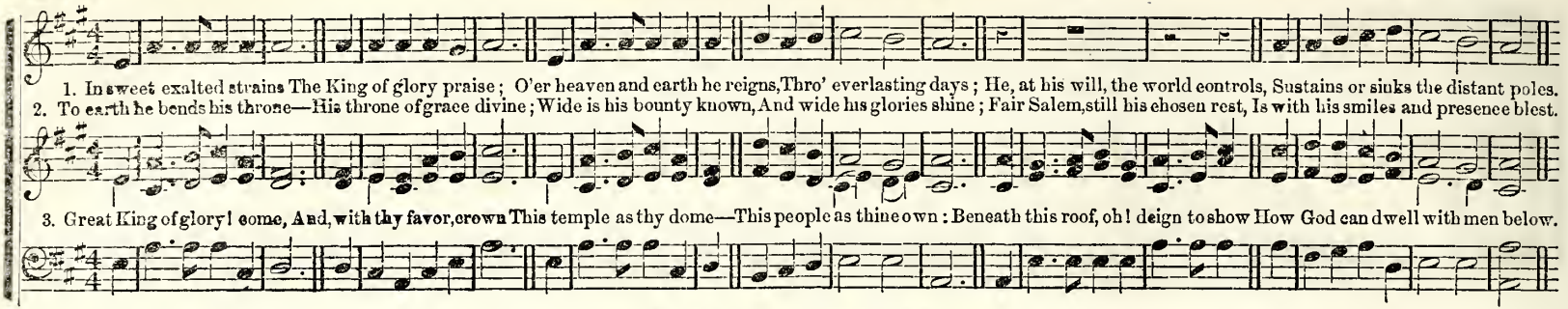
tem-ple as thy home;— This peo-ple as thine own: Be - neath this roof, O deign to show How God can dwell with men be - low.
grate-ful praise as - cend Like in-cense to the skies: Here may thy soul - con - vert - ing word With faith be preach'd, in faith be heard.

p

218 (3d P. M.)

ESTHER. H. M.

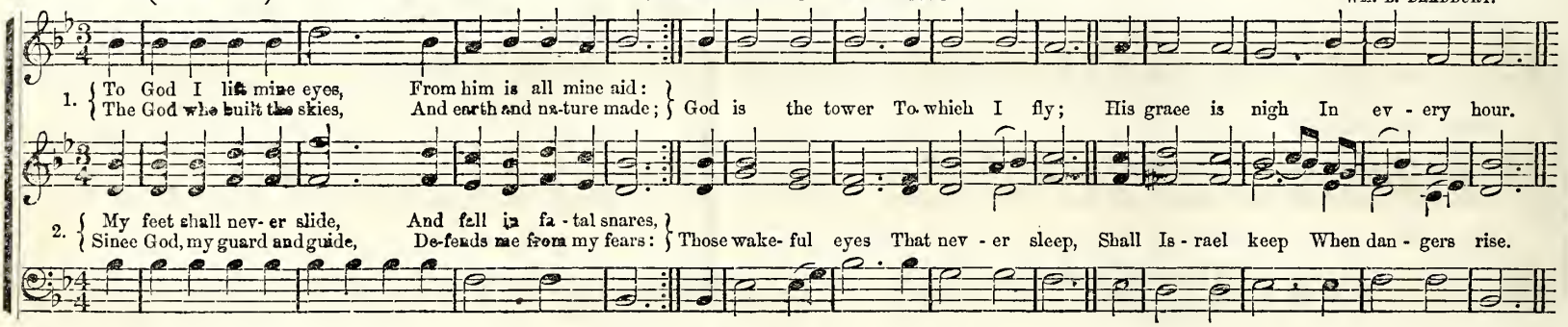
WM. B. BRADBURY.



(3d P. M.)

AMELIA. H. M.

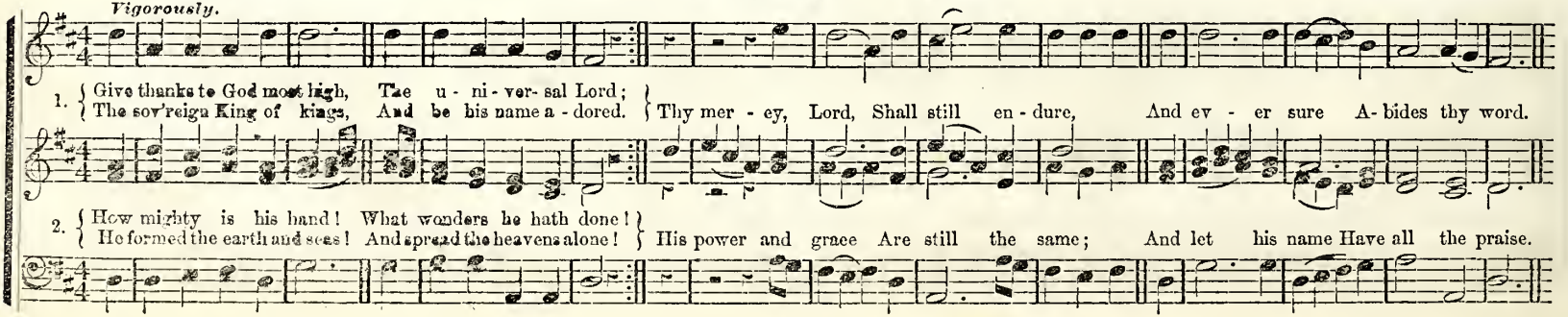
WM. B. BRADBURY.



(3d P. M.)

SUTHERLAND. H. M.

WM. B. BRADBURY.



1. How pleasing is the voice Of God, our heav'nly King, Who bids the frost re - tire, And makes the lovely Spring; Bright sun a - rise, The mild wind
Bright sun a - rise, The mild wind

2. The morn with glory crowned, His hand arrays in smiles; He bids the eve de - cline, Re-joic-ing o'er the hills, The evening breeze, His breath per-

(4th P. M.) BOUNDLESS LOVE. C. P. M. E. LOWRY.

blows, And beauty glows, Thro' earth and skies.
blows,

- fume, His beauty blooms, In flowers and trees.

1. My God, thy boundless love I praise; How bright, on high, its glo - ries blaze! How sweetly bloom be-
2. 'Tis love that paints the pur - ple morn, And bids the clouds, in air upborne, Their ge-nial drops dis -

3. Then let the love that makes me blest, With cheerful praise in-spire my breast, And ar-dent gra - ti -

low! How sweetly bloom below! It streams from thine eternal throne; Thro' heav'n its joys forever run, And o'er the earth they flow, And o'er the earth they flow.
- til: Their genial drops dis - til: In eve-ry ver - nal beam it glows, And breathes in every gale that blows, And glides in every rill, And glides in eve - ry rill.

- tude; And ardent gratitude; And all my thoughts and passions tend To thee, my Father and my Friend, My soul's e - ter - nal good, My soul's e - ter - nal good.

220 (4th P. M.)

ARIEL. C. P. M.

L. MASON.

Rather slow, and in exact time.

mp *cresc.* *f*

1. Oh, could I speak the matchless worth, Oh, could I sound the glories forth Which in my Saviour shine! I'd soar, and touch the heav'nly strings, And vie with Gabriel,
2. I'd sing the pre- cious blood he spilt, My ransom from the dreadful guilt Of sin, and wrath divine: I'd sing his glorious righteousness, In which all-perfect,
3. I'd sing the char - ac - ters he bears, And all the forms of love he wears, Ex - alt- ed on his throne: In loftiest songs of sweetest praise, I would, to ev - er -

(4th P. M.)

CHARLEMONT. C. P. M.

WM. F. SHERWIN.

while he sings In notes almost di- vine, In notes al - most di- vine.
heavenly dress My soul shall ev- er shine, My soul shall ev - er shine.
- lasting days, Make all his glories known, Make all his glo - ries known.

1. Lo! on a nar-row neck of land, 'Twixt two unbound- ed seas I stand,
2. O God, mine inmost soul con- vert, And deep - ly on my thoughtful heart
3. Be - fore me place, in dread ar - ray, The pomp of that tre-mendous day,

Se - cure, in - sen - si - ble: A point of time, a moment's space, Removes me to that heavenly place, Or shuts me up in hell.
E - ter - nal things im - press: Give me to feel their solemn weight, To trem - ble on the brink of fate, And wake to right - eous - ness.

When thou with clouds shalt come To judge the na - tions at thy bar; And tell me, Lord, shall I be there, To meet a joy - ful doom?

(4th P. M.)

MEDFORD. C. P. M.

GEO. KINGSLEY. From "Templi Carmina," by perm.

1. Oh, could I speak the match-less worth, Oh, could I sound the glo-ries forth Which in my Saviour shine! I'd soar and touch the heavenly strings;
2. I'd sing the char-ac-ters he bears, And all the forms of love he wears, Ex-alt-ed on his throne: In loft-iest songs of sweetest praise,
3. Well, the de-light-ful day will come, When my dear Lord will send me home, And I shall see his face: Then, with my Saviour, brother, friend,

(4th P. M.)

PARDEE. C. P. M.

HUBERT P. MAIN.

Bold.

And vie with Ga-briel, while he sings In notes al-most di-vine, In notes al-most di-vine.
I would to ev-er-last-ing days Make all his glo-ries known, Make all his glo-ries known.
A blest e-ter-ni-ty I'll spend, Tri-umph-ant in his grace, Triumphant in his grace.

1. O glorious hope... of per-fect love,
2. Re-joic-ing now... in ear-nest hope,

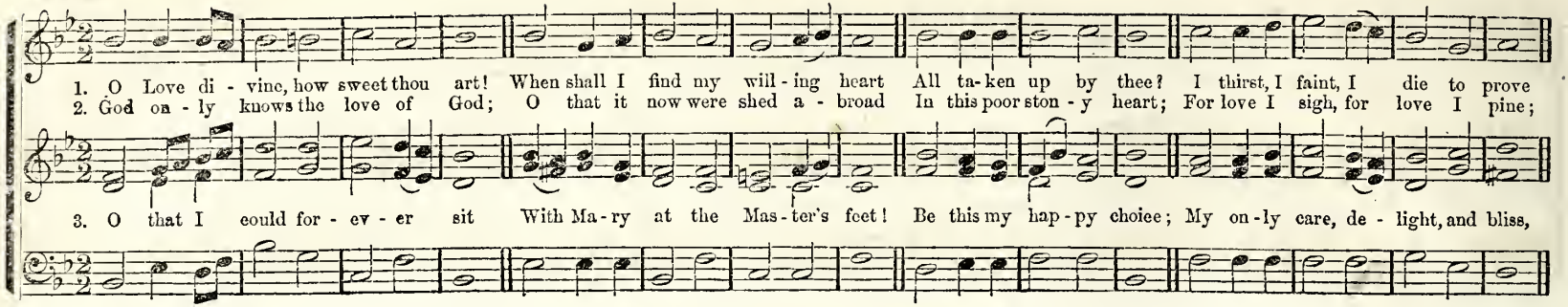
It lifts me up to things a-bove; It bears on ea-gles' wings; { It gives my ravished soul a taste, / And makes me for some moments feast } With Je-sus' priests and kings.

I stand, and from the mountain-top See all the land be-low; { Riv-ers of milk and hon-ey rise, / And all the fruits of par-a-dise } In end-less plen-ty grow.

222 (4th P. M.)

LOVE DIVINE. C. P. M.

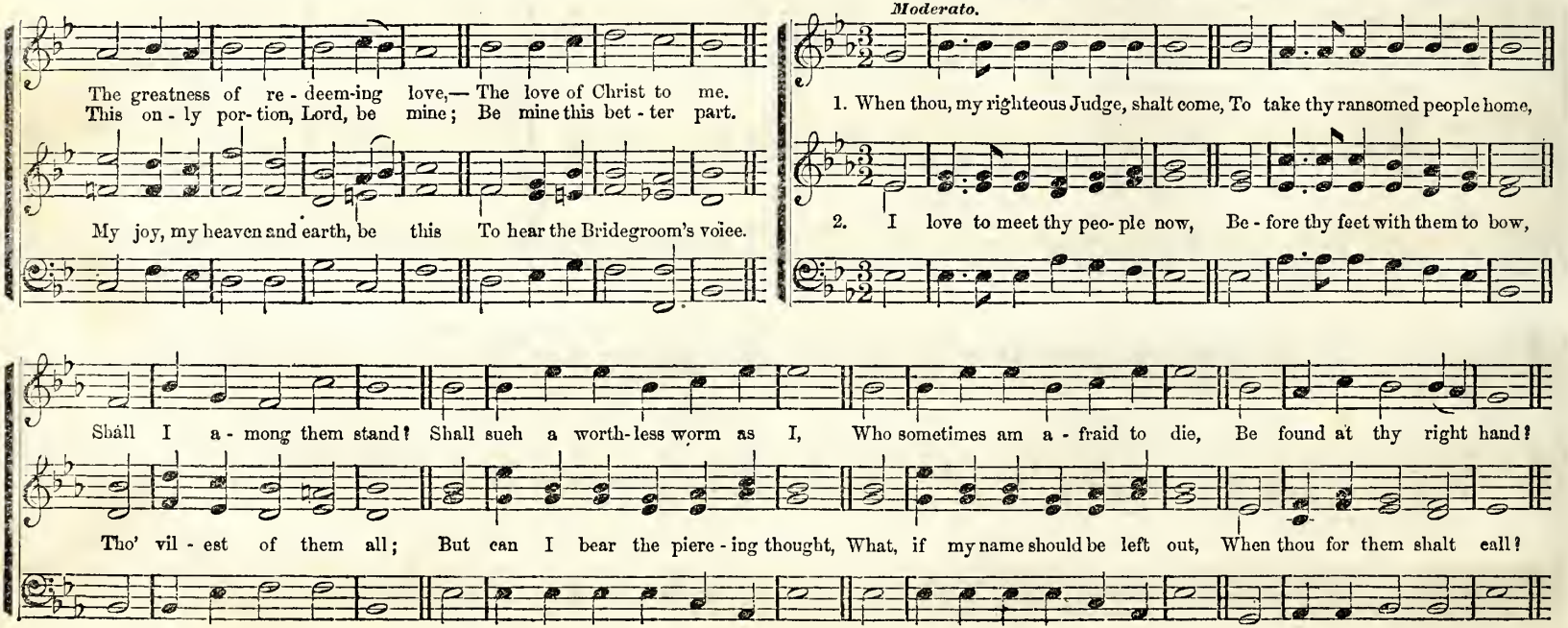
WM. F. SHERWIN.



(4th P. M.)

MERIBAH. C. P. M.

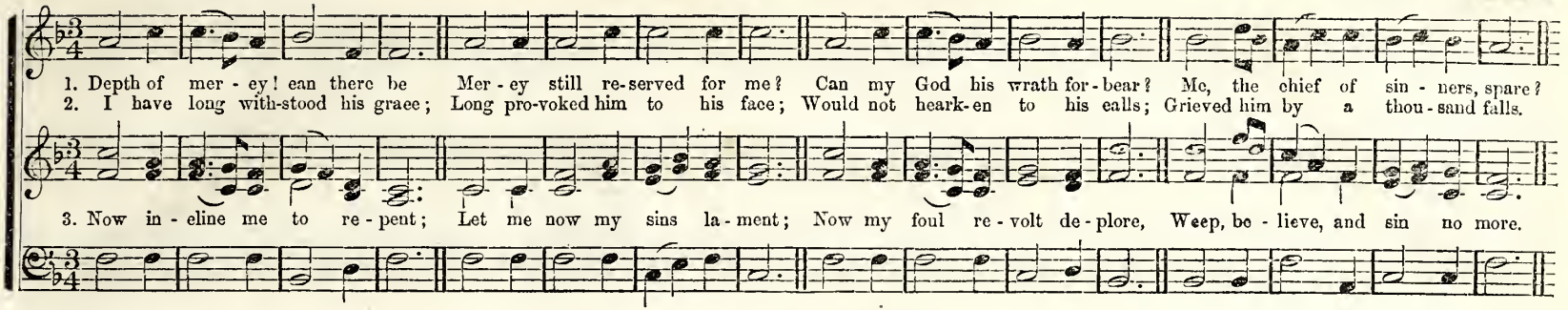
Dr. L. MASON.



(5th P. M.)

CYLLENE. 7s.

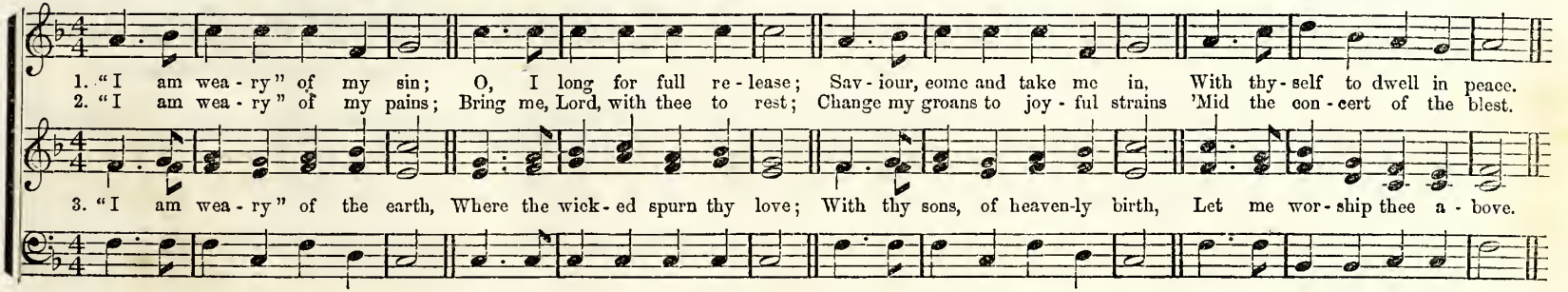
M. RUGER.



(5th P. M.)

MANDO. 7s.

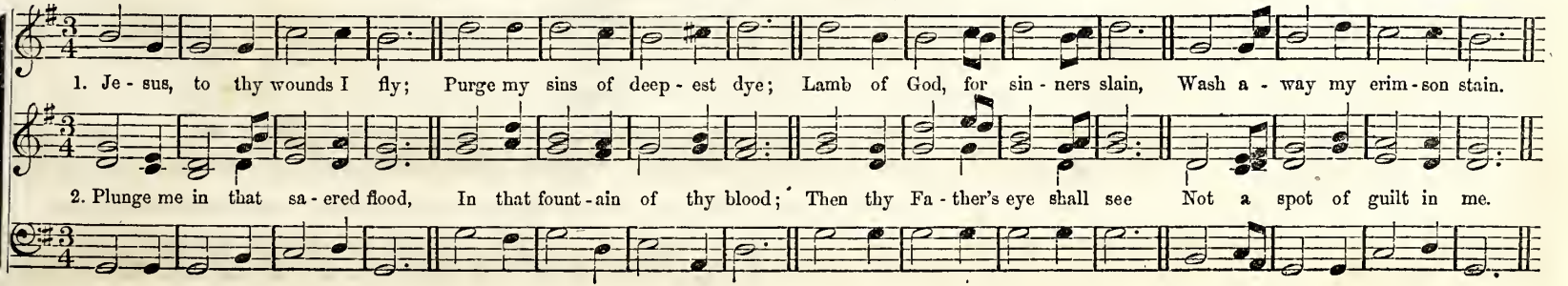
WM. B. BRADBURY.



(5th P. M.)

AUBURN. 7s.

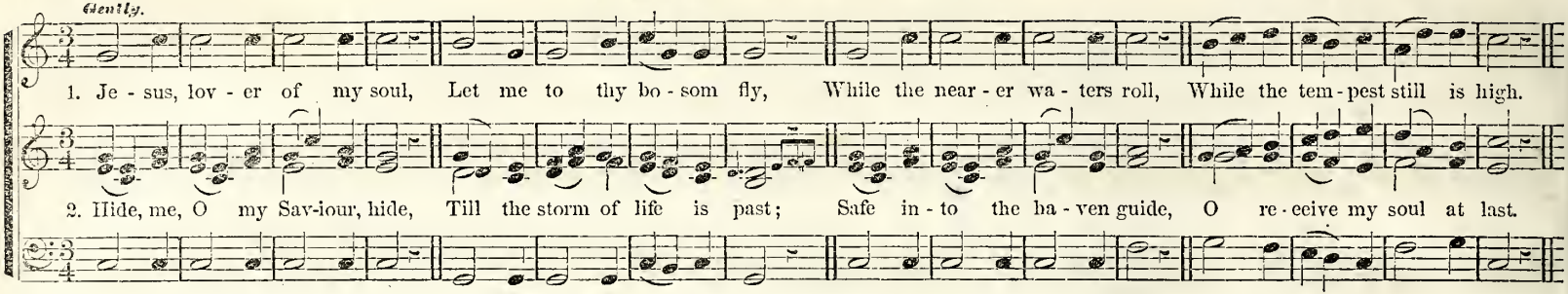
R. LOWRY.



224 (5th P. M.)

REMBERG. 7s. Single.

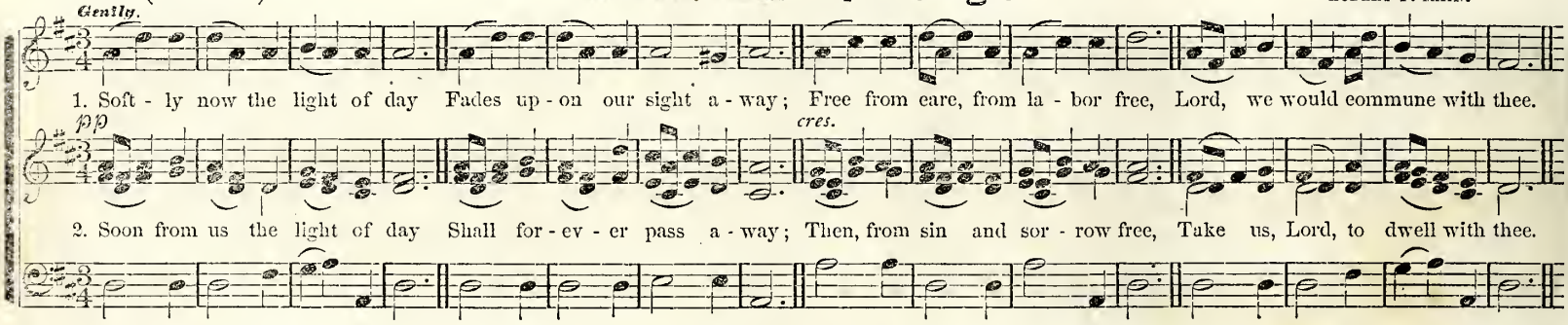
Arranged by WM. B. BRADBURY.



(5th P. M.)

RANDALL. 7s. Single.

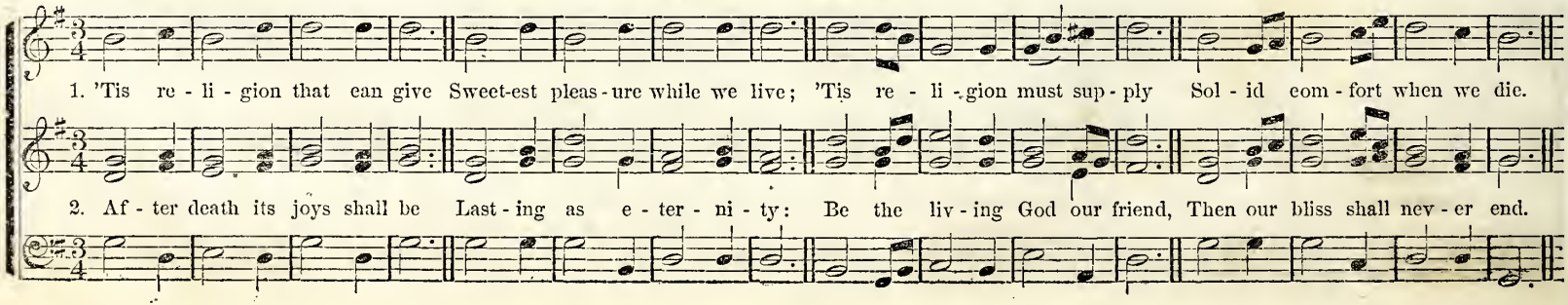
HUBERT P. MAIN.



(5th P. M.)

PALMER. 7s. Single.

Old Melody.



GREGORY 7s.

(5th P. M.)

WM. F. SHERWIN.

Gently and well sustained.
Let the Bass be very smooth and flowing.

1. Soft - ly now the light of day Fades up - on our sight a - way; Free from care, from la - bor free, Lord, we would com-mune with thee.
2. Soon from us the light of day Shall for - ev - er pass a - way; Then, from sin and sor - row free, Take us, Lord, to dwell with thee.

HAYES. 7s.

(5th P. M.)

WM. B. BRADBURY.

1. Come, saith Je - sus' sa - cred voice, Come, and make my paths your choice; I will guide you to your home; Wea - ry pil-grims, hith - er come.
2. Hith - er come; for here is found Balm for ev - ery bleed - ing wound, Peace which ev - er shall en-dure, Rest, e - ter, nal, sa - cred, sure.

HORTON. 7s.

(5th P. M.)

Arr. by Dr. L. MASON.

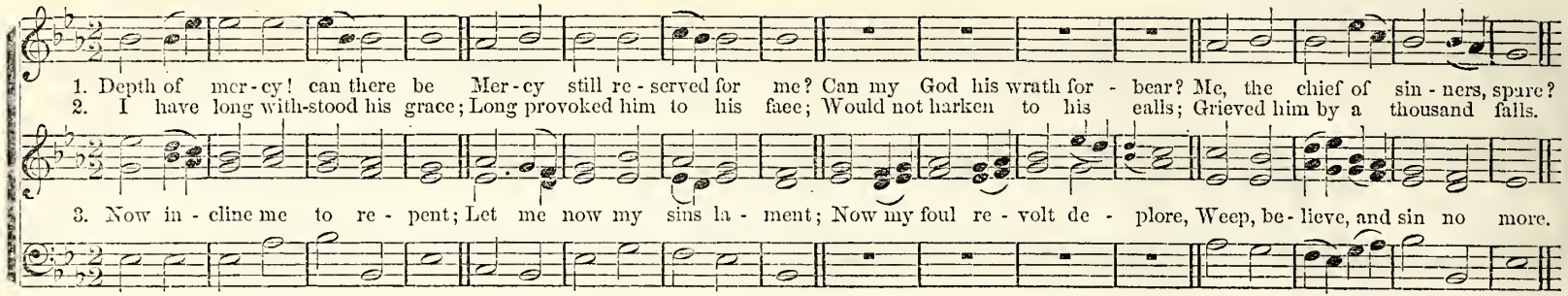
Gently.

1. Lord, we come be - fore thee now; At thy feet we hum - bly bow; Oh! do not our suit dis - dain,— Shall we seek thee, Lord! in vain?
2. Lord, on thee our souls de - pend; In com - pas - sion now de - scend; Fill our hearts with thy rich grace; Tune our lips to sing thy praise.
3. In thine own ap - point - ed way, Now we seek thee, here we stay; Lord! we know not how to go, Till a bless-ing thou be - stow.

226 (5th P. M.)

WHEELER. 7s.

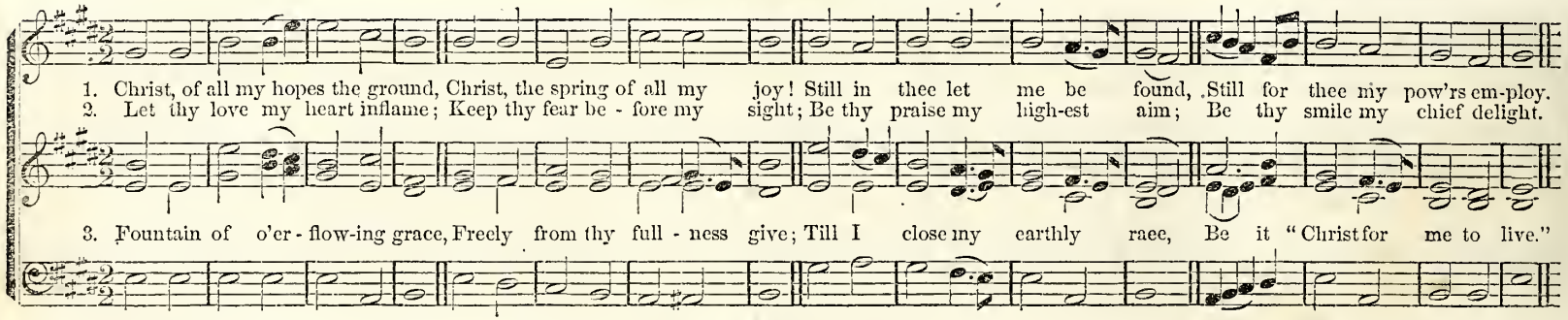
W. U. BUTCHER.



(5th P. M.)

HANDEL. 7s.

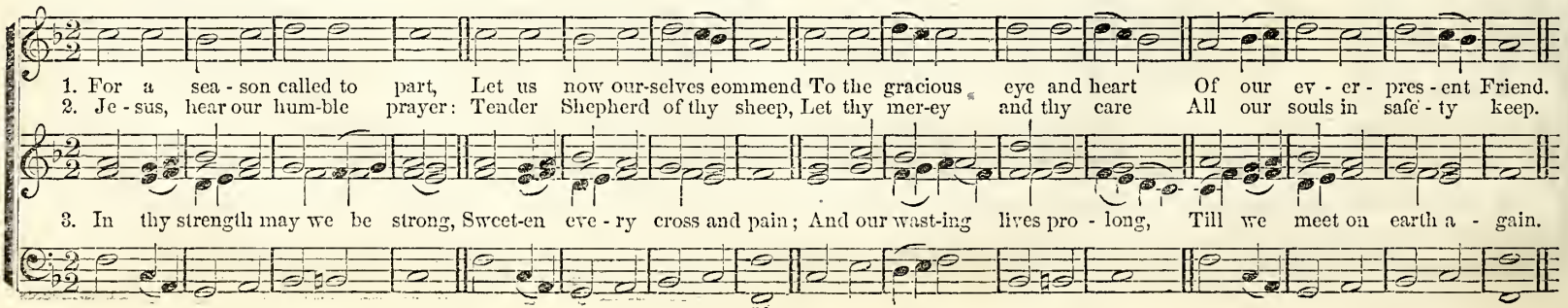
G. F. HANDEL.



(5th P. M.)

BEAM. 7s.

WM. B. BRADBURY.



(5th P. M.)

PAMELIA. 7s.

Arranged from G. H. M. by WM. B. BRADBURY.

1. To thy pastures, fair and large, Heavenly Shepherd! lead thy charge, And my couch, with tenderest care, Midst the springing grass prepare, Midst the springing, &c.
2. When I faint with summer's heat, Thou shalt guide my weary feet, To the streams that still and slow, Thro' the verdant meadows flow, Thro' the verdant, &c.
3. Safe the dreary vale I tread, By the shades of death o'erspread; With thy rod and staff supplied, This my guard, and this my guide, This my guard, and this my guide.

(5th P. M.)

DOANE. 7s.

WM. B. BRADBURY.

1. Cast thy bur - den on the Lord; Lean thou on - ly on his word; Ev - er will he be thy stay, Though the heavens shall melt a - way.
2. Cast thy bur - den at his feet; Lin - ger near his mer - cy - seat; He will lead thee by the hand Gent - ly to the bet - ter land.
3. He will gird thee by his power, In thy wea - ry, faint - ing hour; Lean, then, lov - ing, on his word; Cast thy bur - den on the Lord.

(5th P. M.)

EVENING. 7s.

W. U. BUTCHER.

1. Soft - ly, now, the light of day Fades up - on my sight a - way; Free from care, from la - bor free, Lord! I would commune with Thee.
2. Soon, for me, the light of day Shall for - ev - er pass a - way; Then, from sin and sor - row free, Take me, Lord! to dwell with Thee.

228 (5th P. M.)

LEAVITT. 7s.

With Spirit. *cresc.*

WM. F. SHERWIN.

Hark! that shout of rapturous joy,.... Burst- ing forth from yon - der cloud! Je - sus comes, and thro' the sky.. An - gels tell their joys a - loud.

Hark! that shout of rapturous joy,.... Burst- ing forth from yon - der cloud! Je - sus comes, and thro' the sky.. An - gels tell their joys a - loud.

(5th P. M.)

TUPELLO. 7s.

Moderato. *Andante.* *rit.*

W. H. DOANE.

1. Lord, we come be - fore thee now, At thy feet we hum - bly bow; Oh! do not our suit dis - dain! Shall we seek thee, Lord, in vain?

2. Lord, on thee our souls de - pend,—In com-pas- sion now de - scend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise.

(5th P. M.)

DEPENDENCE. 7s.

Devotional.

HUBERT P. MAIN.

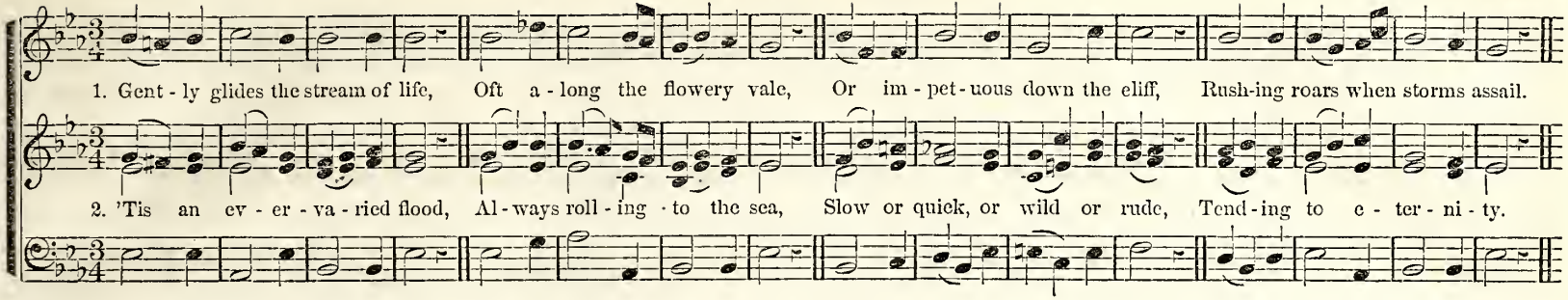
1. Fee - ble, help- less, how shall I Learn to live, and learn to die? Who, O God, my guide shall be? Who shall lead thy child to thee?
2. Bless- ed Fa - ther, gra - cious one! Thou hast sent thy ho - ly Son; He will give the light I need, He my trembling steps shall lead.

3. Thus in deed, and thought, and word, Led by Je - sus Christ, the Lord, In my meek- ness, thus shall I Learn to live, and learn to die.

(5th P. M.)

GENTLE. 7s.

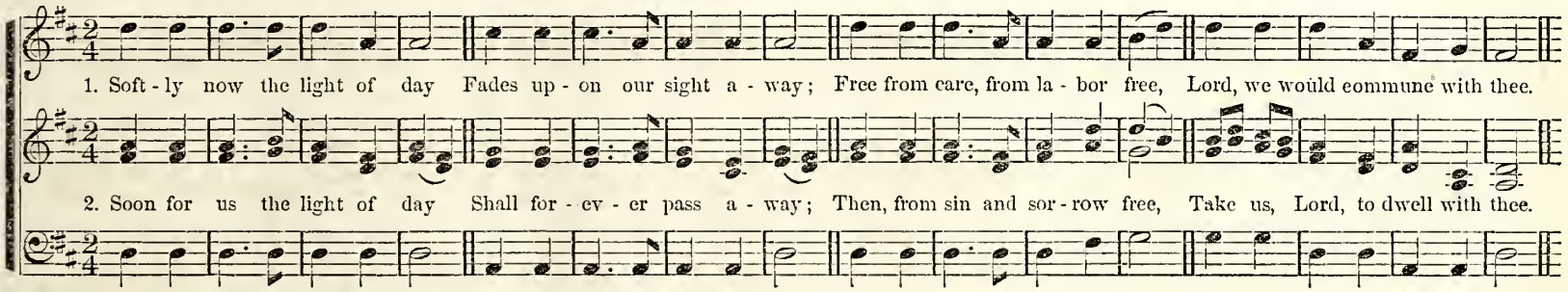
W. H. DOANE.



(5th P. M.)

GREYLOCK. 7s.

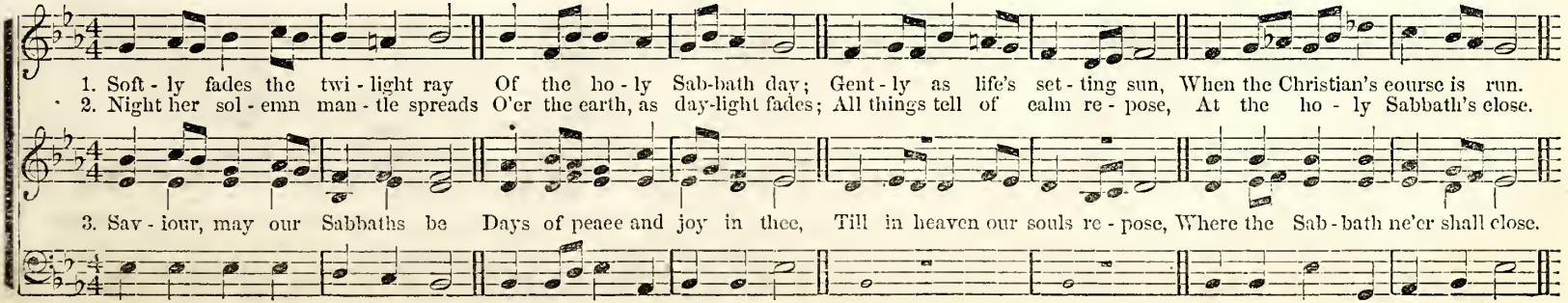
WASHINGTON GLADDEN.



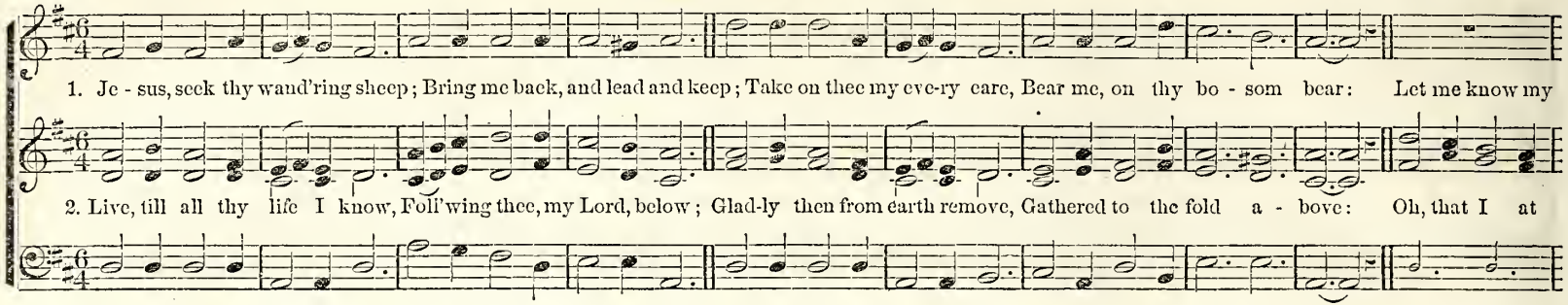
(5th P. M.)

VISCHER. 7s.

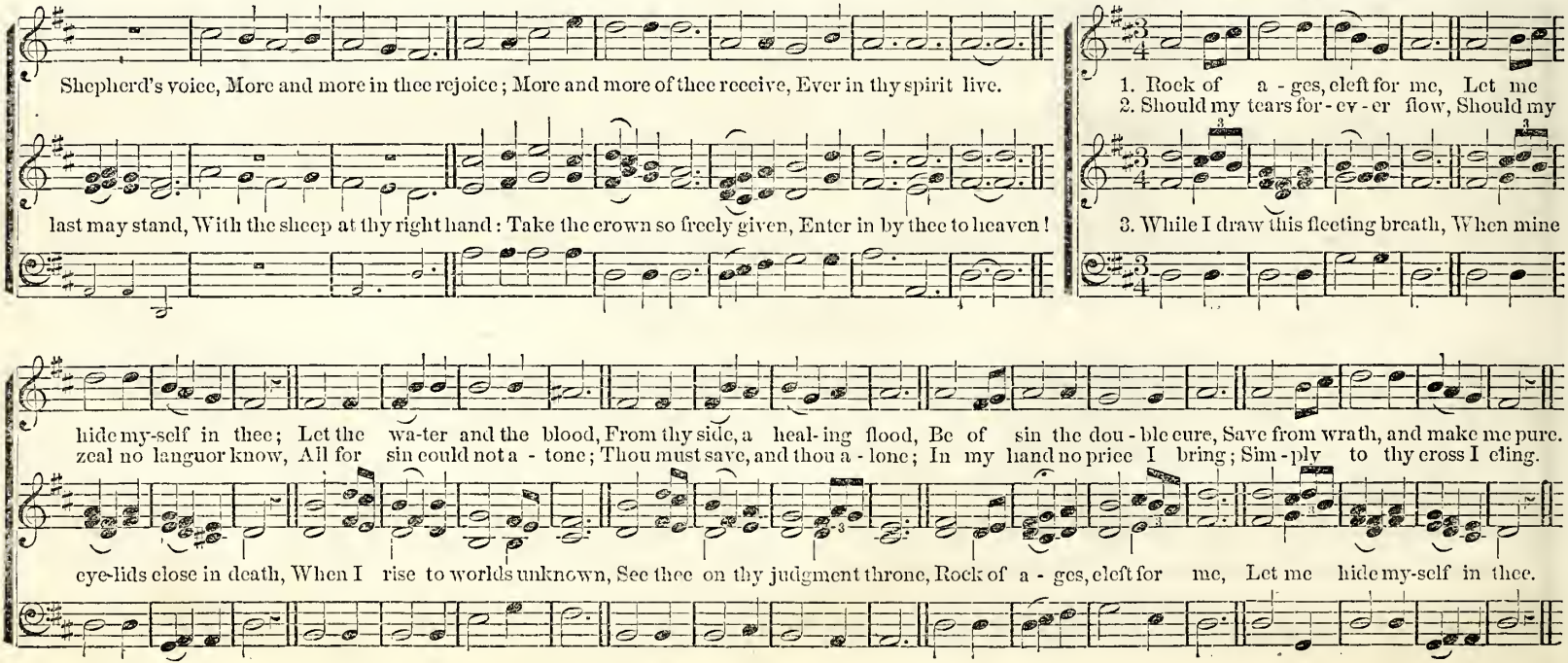
WM. F. SHERWIN.



230 (7th P. M.) **ELLA. 7s. Double.** WM. F. SHERWIN.



(6th P. M.) **AGES. 7s. 6l.** EDWARD HAMILTON. By permission from "Voice of Praise."



(6th P. M.)

GREATOREX. 7s. 6 lines.

FINE. D. C.

1. Rock of a - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy side, a heal-ing flood,
D. C. Be of sin the dou - ble cure, Save from wrath, and make me pure.

2. Should my tears for - ev - er flow, Should my zeal no lan - guor know, All for sin could not a - tone; Thou must save, and thou a - lone;
D. C. In my hand no price I bring; Sim - ply to thy cross I cling.

(7th P. M.)

HEROLD. 7s. Double.

Arranged from HEROLD.

1. Safe - ly thro' an - oth - er week, God has brought us on our way; Let us now a bless - ing seek, Wait - ing in his courts to - day—
2. While we seek sup - plies of grace, Thro' the dear Re - deem-er's name, Show thy re - con - cil - ing face, Take a - way our sin and shame;
3. Here we come thy name to praise; Let us feel thy pres - ence near; May thy glo - ry meet our eyes, While we in thy house ap - pear;

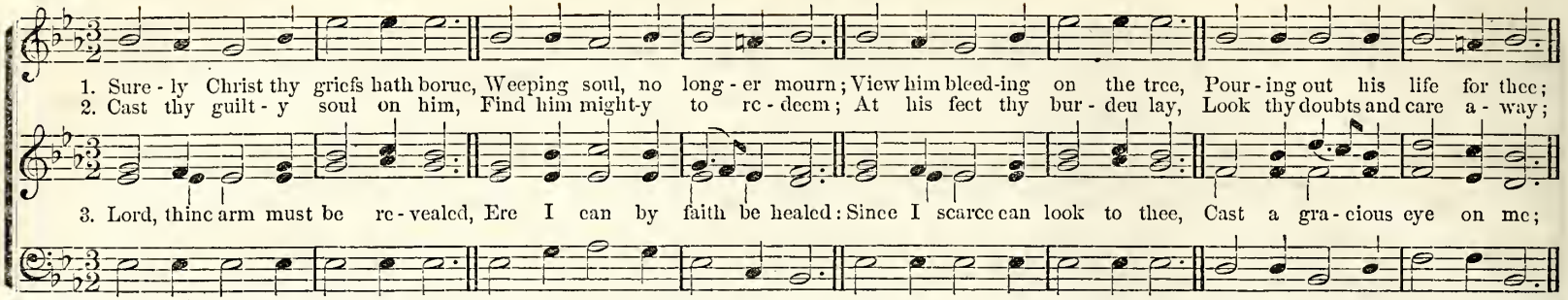
Day of all the week the best, Em - blem of e - ter - nal rest, Day of all the week the best, Em - blem of e - ter - nal rest.
From our worldly cares set free, May we rest, this day, in thee, From our world-ly cares set free, May we rest, this day, in thee.

Here af - ford us, Lord, a taste, Of our ev - er - last - ing feast, Here af - ford us, Lord, a taste, Of our ev - er - last - ing feast.

232 (6th P. M.)

LAURA. 7s. 6 lines.

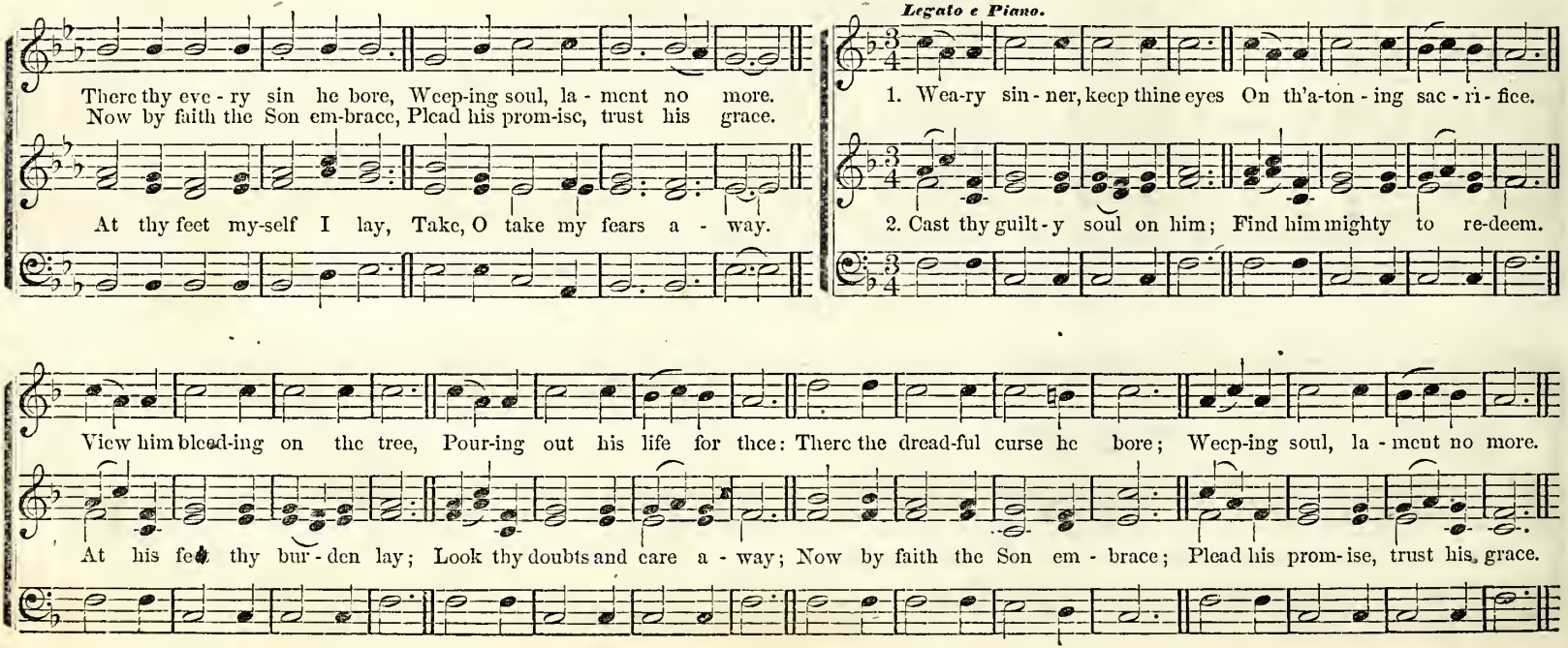
T. J. COOK.



(6th P. M.)

ALETTA. 7s. 6 lines.

WM. B. BRADBURY.

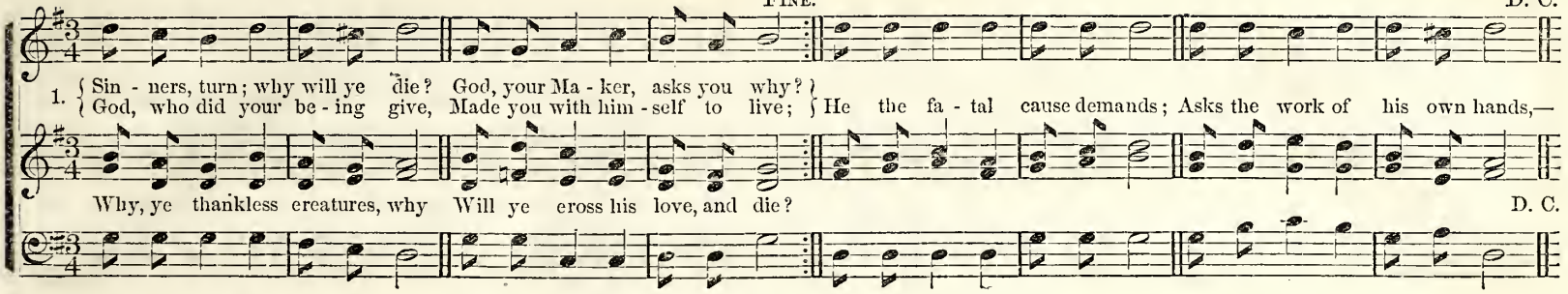


(7th P. M.)

HATT. 7s. Double.

WM. F. SHERWIN.

FINE. D. C.

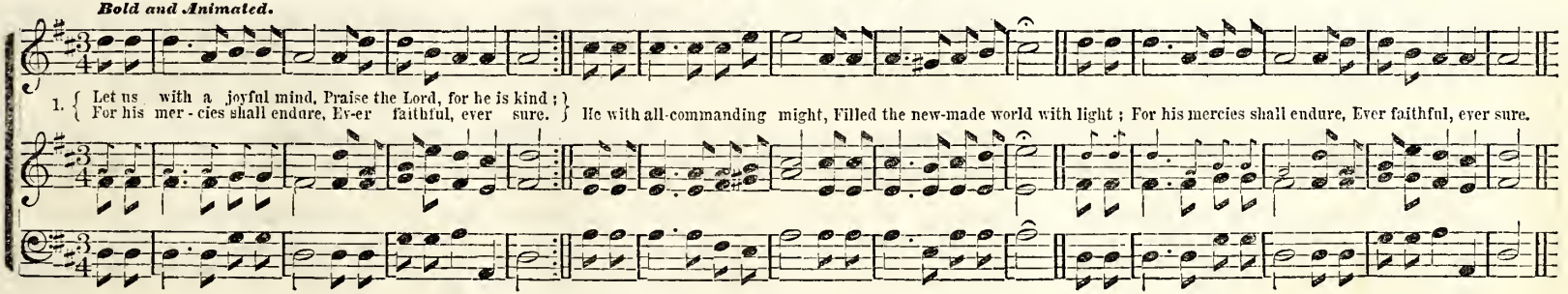


(7th P. M.)

Bold and Animated.

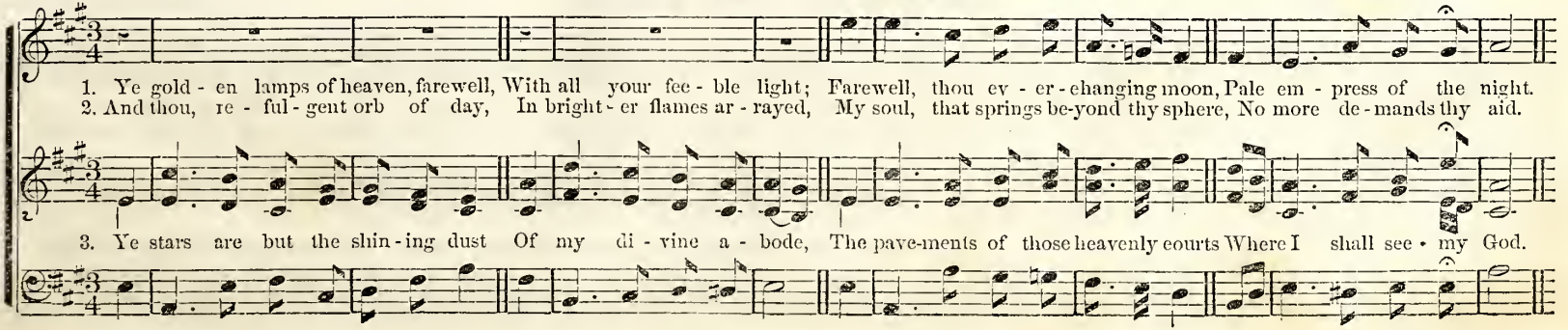
CHEROKEE. 7s. Double.

WM. B. BRADBURY.



ST. OLAF. C. M.

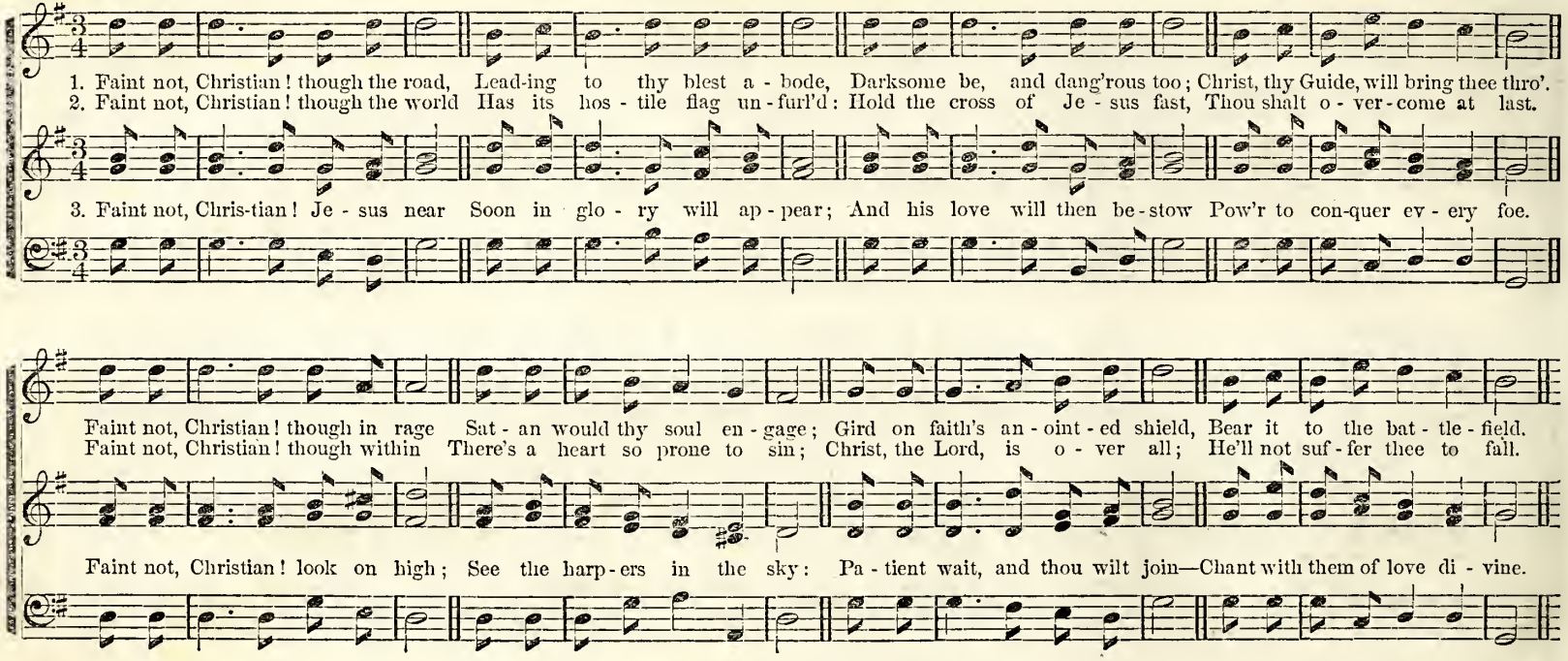
H. W. GREATOREX.



234 (7th P. M.)

SCHOHARIE. 7s. Double.

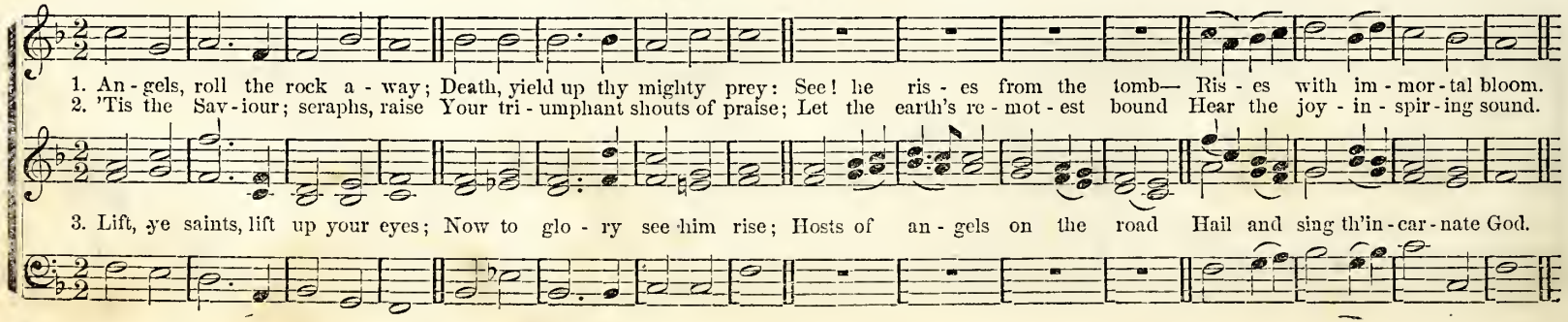
J. H. TENNEY.



(5th P. M.)

ZEUNER. 7s. Single.

CH. ZEUNER.



(7th P. M.)

MONTGOMERY. 7s. Double.

1. "Spir - it, leave thy house of clay; Lingering dust, re - sign thy breath; Spir - it, cast thy chains a - way; Dust, be thou dissolved in death:"
2. "Pris - oner, long detained be - low, Pris - oner, now with free - dom blest, Wel - come from a world of woe; Welcome to a land of rest:"
3. Grave, the guar - dian of our dust, Grave, the treas - ury of the skies, Ev - ery a - tom of our trust Rests in hope a - gain to rise:

Thus the might - y Sav - iour speaks, While the faith - ful Chris - tian dies; Thus the bonds of life he breaks, And the ransomed cap - tive flies.
Thus the choir of an - gels sing, As they bear the soul on high, While with hal - le - lu - jahs ring All the re - gions of the sky.

Hark! the judgment - trum - pet calls— "Soul, re - build thy house of clay; Im - mor - tal - i - ty thy walls, And e - ter - ni - ty thy day."

(5th P. M.)

SEYMOUR. 7s.

WEBER.

1. Heavenly Fa - ther, sov'reign Lord, Be thy glo - rious Name a - dored; Lord, thy mer - cies nev - er fail; Hail, ce - les - tial Good - ness, hail,
2. Though un - wor - thy of thine ear, Deign our hum - ble songs to hear; Pu - rer praise we hope to bring, When a - round thy throne we sing.
3. While on earth or - dained to stay, Guide our foot - steps in thy way, Till we come to dwell with thee, Till we all thy glo - ry see.

236 (7th P. M.)

HAVEN. 7s. Double.

WM. F. SHERWIN.

SOLO.—Soprano.

1. Je - sus, ref- uge of my soul, Let me to thy bo - som fly,... While the rag - ing bil - lows roll, While the tem - pest still is high:
2. Oth- er ref- uge have I none; Hangs my help-less soul on thee; Leave, ah, leave me not a - lone; Still support and com - fort me:

INST.

SOLO.—Tenor.

f

CHORUS.

Hide me, O my Sav- iour, hide, Till the storm of life is past; Safe in - to the hav - en guide, O, re - ceive my soul at last.
All my trust on thee is stayed, All my help from thee I bring;

Cov - er my de - fence - less head With the shad- ow of thy wing.

(5th P. M.)

LEUTHARD'S CHANT. 7s.

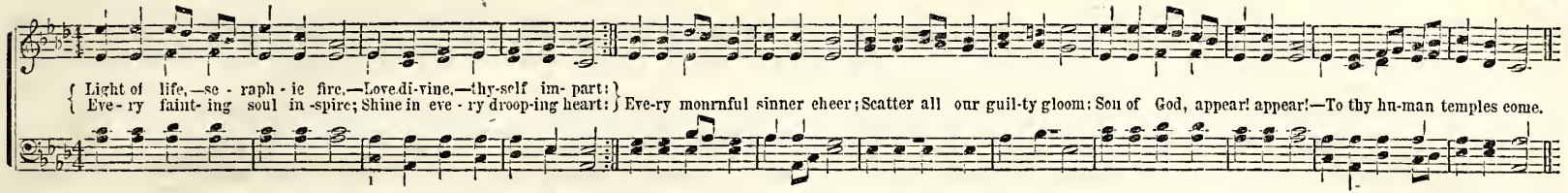
CHAS. ZEUNER.

1. Hark! that shout of rapturous joy, Burst - ing forth from yon- der cloud; Je - sus comes, and through the sky, An - gels tell their joys a - loud.
2. Hark! the trumpet's aw- ful voice Sounds a - broad o'er sea and land; Let his peo - ple now re - joice; Their re - demp- tion is at hand.
3. See, the Lord appears in view! Heaven and earth be- fore him fly; Rise, ye saints; he comes for you; Rise to meet him in the sky.

(7th P. M.)

NASSAU. 7s. Double.

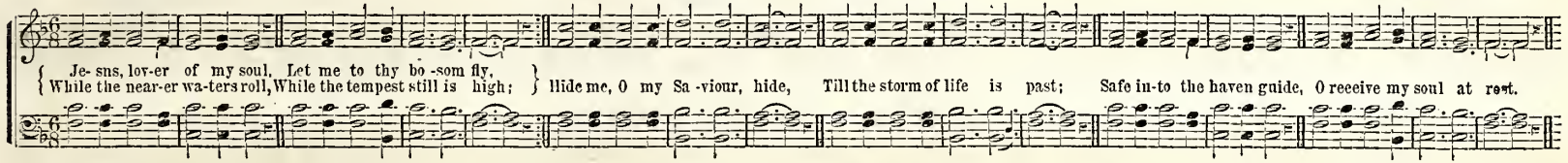
Dr. T. HASTINGS.



(7th P. M.)

MARTYN. 7s. Double.

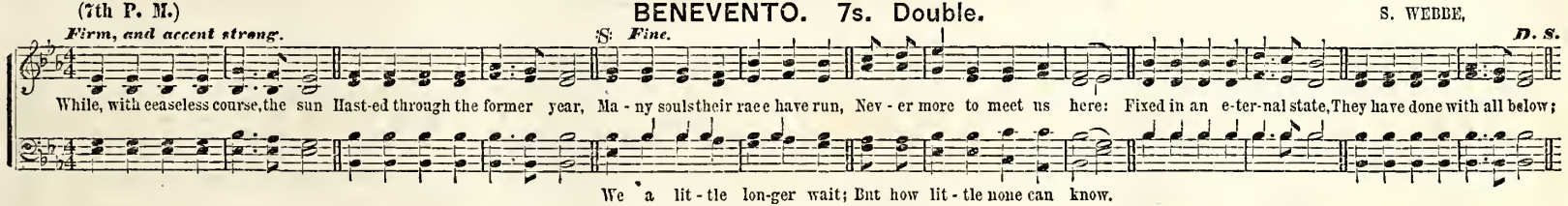
S. B. MARSH. 1834.



(7th P. M.)

BENEVENTO. 7s. Double.

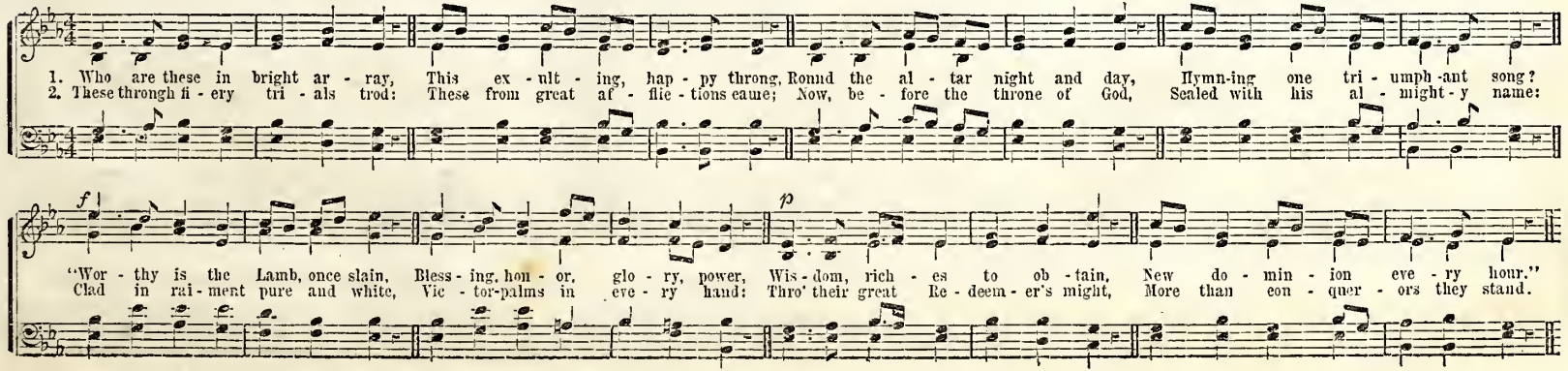
S. WEBBE,



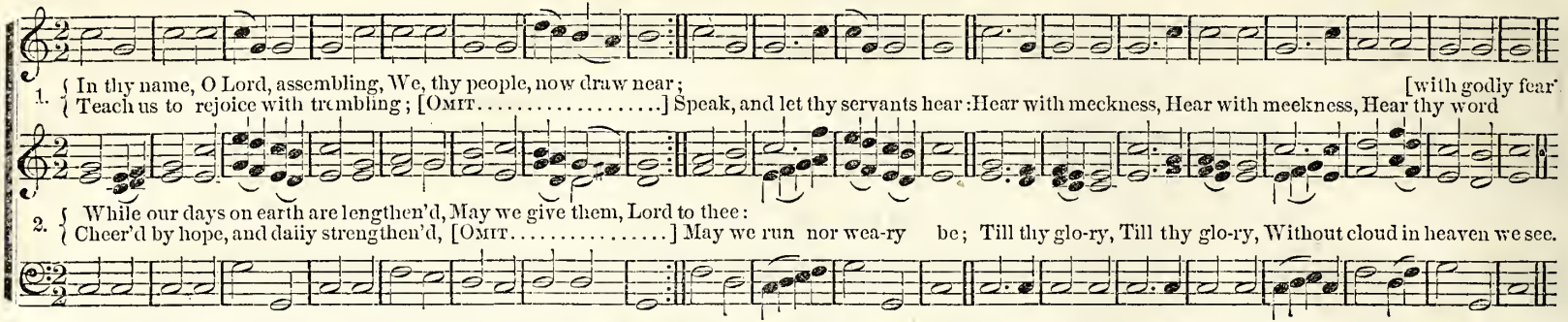
(7th P. M.)

GREENWOOD. 7s. Double.

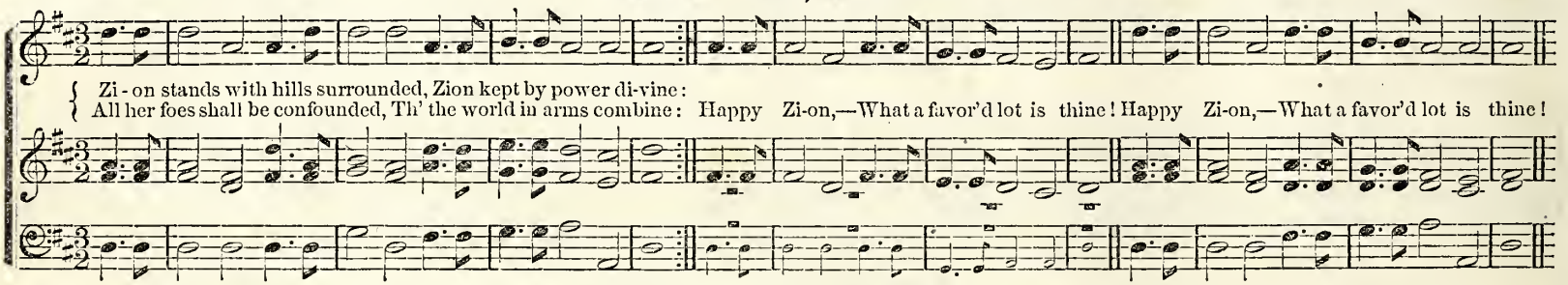
Arranged by E. IVES.



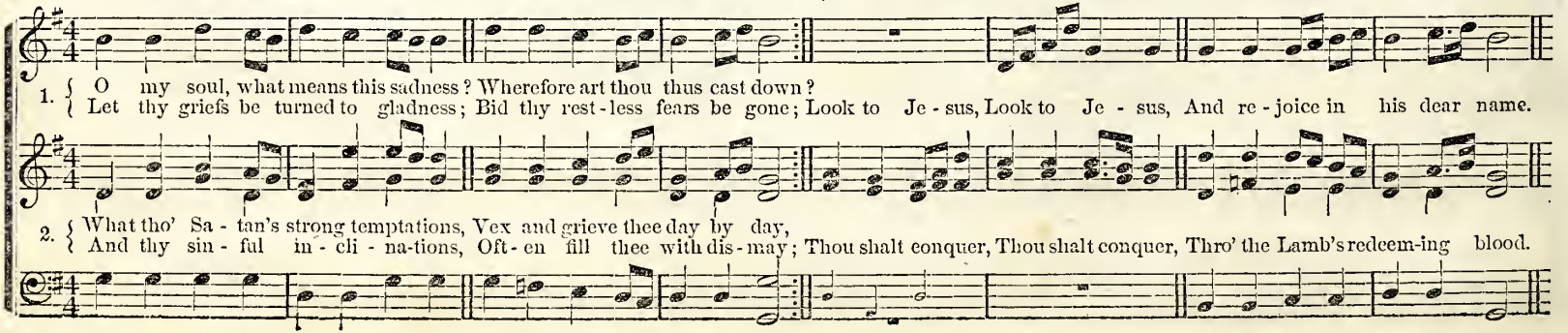
238 (8th P. M.) **MEACHAM. 8s, 7s & 4s.** HUBERT P. MAIN.



(8th P. M.) **ZION. 8s, 7s & 4s.** Dr. T. HASTINGS, 1830.



(8th P. M.) **PERRY. 8s, 7s & 4s.** WM. F. SHERWIN.



(8th P. M.)

ADELIA. 8s, 7s & 4s.

1. Guide me, O thou great Je - ho - vah, Pilgrim thro' this bar - ren land: I am weak—but thou art might-y; Hold me with thy powerful hand: Bread of heaven,
2. O - pen now the crys-tal fountain, Whence the healing waters flow; Let the fie - ry, cloudy pil - lar, Lead me all my jour - ney thro', Strong Deliv'rer,
3. When I tread the verge of Jor-dan, Bid my anxious fears subside: Bear me thro' the swelling current; Land me safe on Canaan's side; Songs of praises,

(8th P. M.)

OLIPHANT. 8s, 7s & 4s.

From "New Car. Sac," by permission.

Bread of heav - en, Feed me till I want no more.
Strong De - liv'-rer, Be thou still my strength and shield.
Songs of prais-es I will ev - er give to thee.

Allegro.

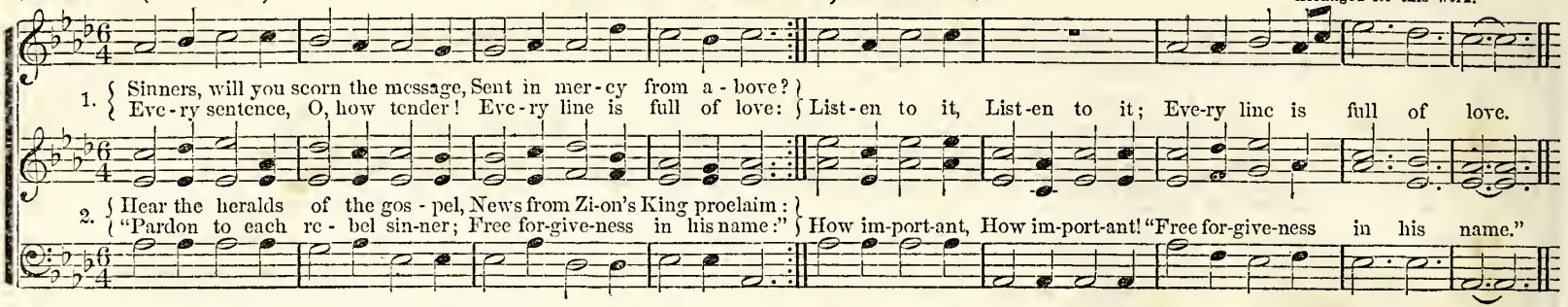
1. Men of God, go take your sta-tions; Darkness reigns throughout the earth; Go—proclaim a-
2. Of his gos - pel not a - sham-ed, 'Tis the power of God to save; Go where Christ was

- mong the na-tions, Joy-ful news of heavenly birth; Bear the tidings—Bear the tidings—Tid-ings of the Saviour's worth, Tid-ings of the Saviour's worth.
nev - er nam-ed, Publish freedom to the slave; Blessed freedom!—Blessed freedom!—Freedom Zion's children have, Free-dom Zi - on's children have.

240 (8th P. M.)

MESSAGE. 8s, 7s & 4s.

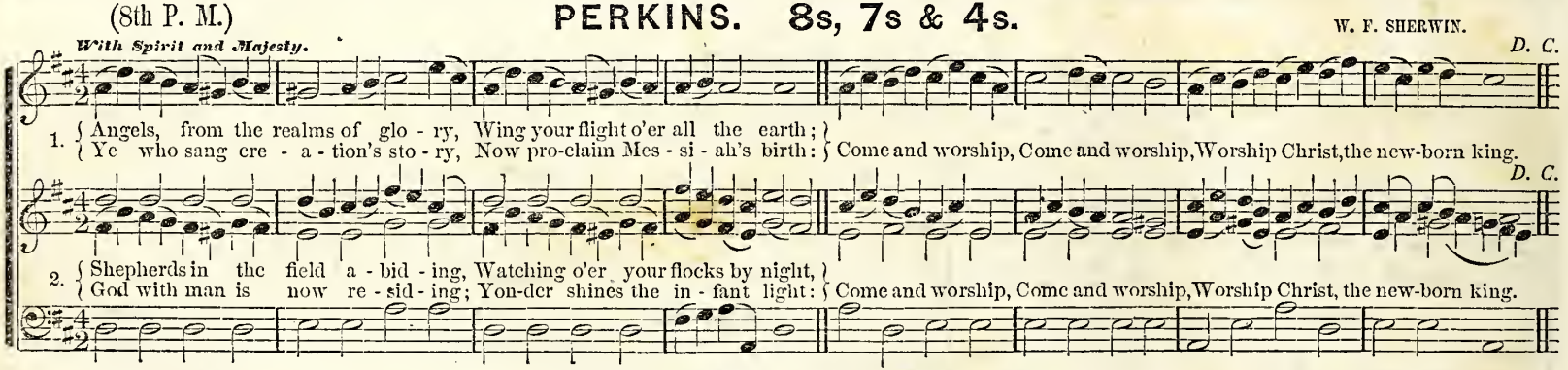
WM. B. BRADBURY.
Arranged for this work.



(8th P. M.)

PERKINS. 8s, 7s & 4s.

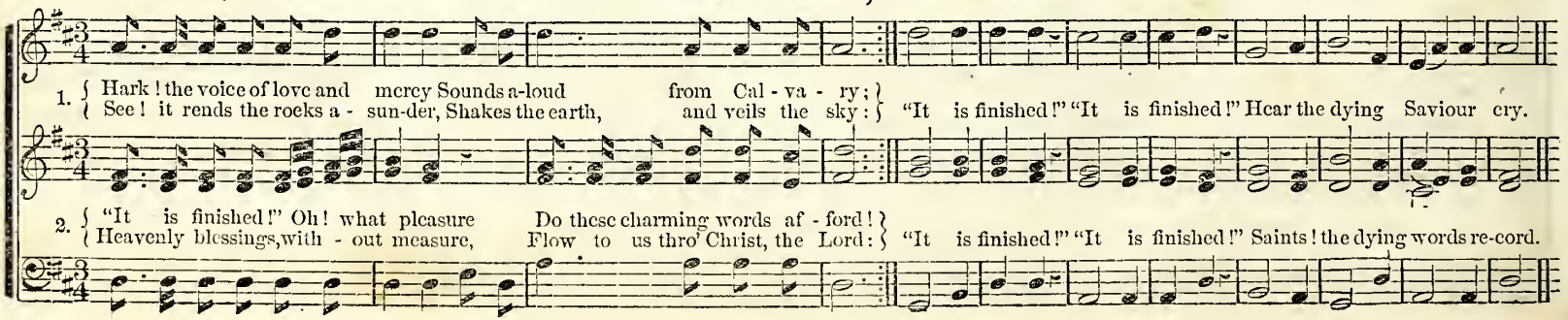
W. F. SHERWIN.



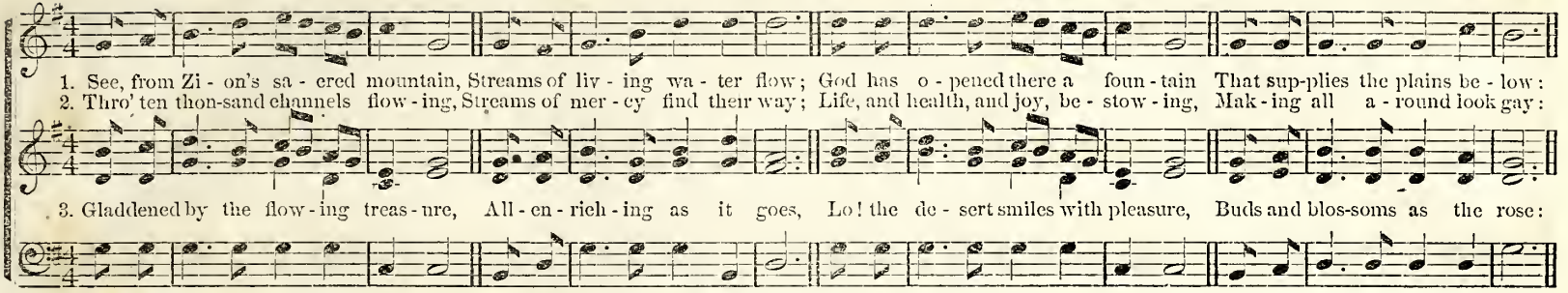
(8th P. M.)

SANSOME. 8s, 7s & 4s.

WM. B. BRADBURY.



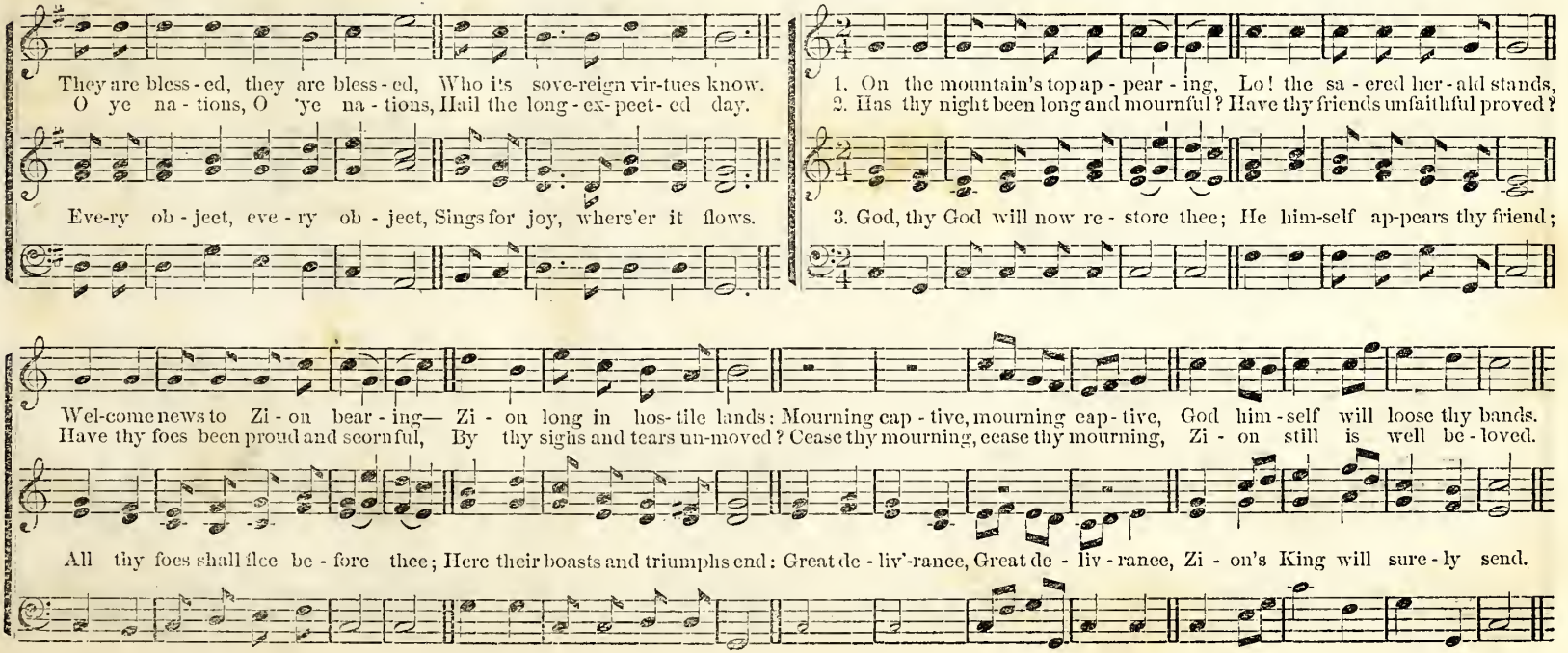
LIFE'S FOUNTAIN. 8s, 7s & 4s.



(8th P. M.)

GLADDEN. 8s, 7s & 4s.

WM. F. SHERWIN.



242 (8th P. M.)

SELTZER. 8s, 7s & 4s.

W. H. DOANE.

Allegro.

1. Zion stands with hills surround-ed, Zi - on, kept by power di-vine: All her foes shall be confounded, Tho' the world in arms combine: Hap - py Zi - on,—
2. Eve-ry hu - man tie may per-ish; Friend to friend unfaithful prove; Mothers cease their own to cherish; Heaven and earth at last remove; But no changes
3. In the fur-nace God may prove thee, Thence to bring thee forth more bright, But can never cease to love thee; Thou art precious in his sight: God is with thee,—

Happy Zi-on,—What a fa-vor'd lot is thine!
But no changes Can at-tend Je - ho-vah's love.

God is with thee,—God, thine everlasting light.

(8th P. M.)

BARDINE. 8s, 7s & 4s.

Arranged from C. M. von WEBER.

Moderato e Legato.

1. Guide me, O thou great Je-ho-vah, Pilgrim thro' this bar-ren land: I am weak, but thou art mighty;
2. O-pen now the crys-tal fountain, Whence the healing streams do flow; Let the fiery cloudy, pil - lar

Hold me with thy powerful hand; Bread of heav - en, Bread of heav - en, Feed me till I want no more, Feed me till I want no more.

Lead me all my jour - ney thro': Strong De-liv - 'rer, Strong De - liv - 'rer, Be thou still my strength and shield, Be thou still my strength and shield.

(9th P. M.)

THE PENITENT. 8s & 7s. Double.

:S: FINE.

1. Can my soul find rest from sor-row, Can my sins for-giv-en be, Must I wait un-til to-mor-row, Ere my Sav-iour speaks to me? Will he
D. S. Will he lift this vail of blindness, And re-move this deadly pain?

2. O the darkness, how it thick-ens, Like the brood-ing of des-pair! And my soul with-in me sick-ens—God, in mer-cy, hear my prayer! Give me
D. S. Help me, save me, or I per-ish, Take a-way this aw-ful night!

(9th P. M.)

VAN METER. 8s & 7s. Double.

WM. F. SHERWIN.

D. S. :S:

speak in words of kindness? Will he wash a-way my sin?

but a hope to cher-ish, Give me just one ray of light—

1st. 2nd.

1. { Glorious things of thee are spok-en, Zi-on, ci-ty of our God; [OMIT.....] }
{ He, whose word cannot be brok-en, Form'd thee for his [OMIT.....] own a-bode; }

2. { See, the streams of liv-ing wa-ters, Springing from e-ter-nal love, [OMIT.....] }
{ Still sup-ply thy sons and daughters, And all fear of [OMIT.....] want remove: }

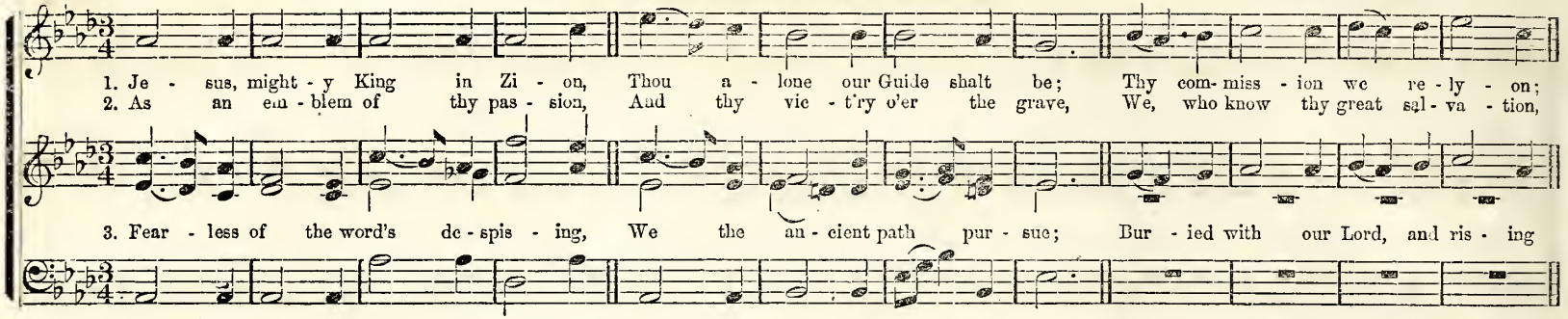
On the Rock of a-ges founded, What can shake thy sure re-pose? With sal-va-tion's walls sur-round-ed, Thou may'st smile on all thy foes.

Who can faint while such a riv-er, Ev-er flows our thirst t'as-suage? Grace, which, like the Lord, the giv-er, Nev-er fails from age to age.

244 (9th P. M.)

COMMISSION. 8s & 7s.

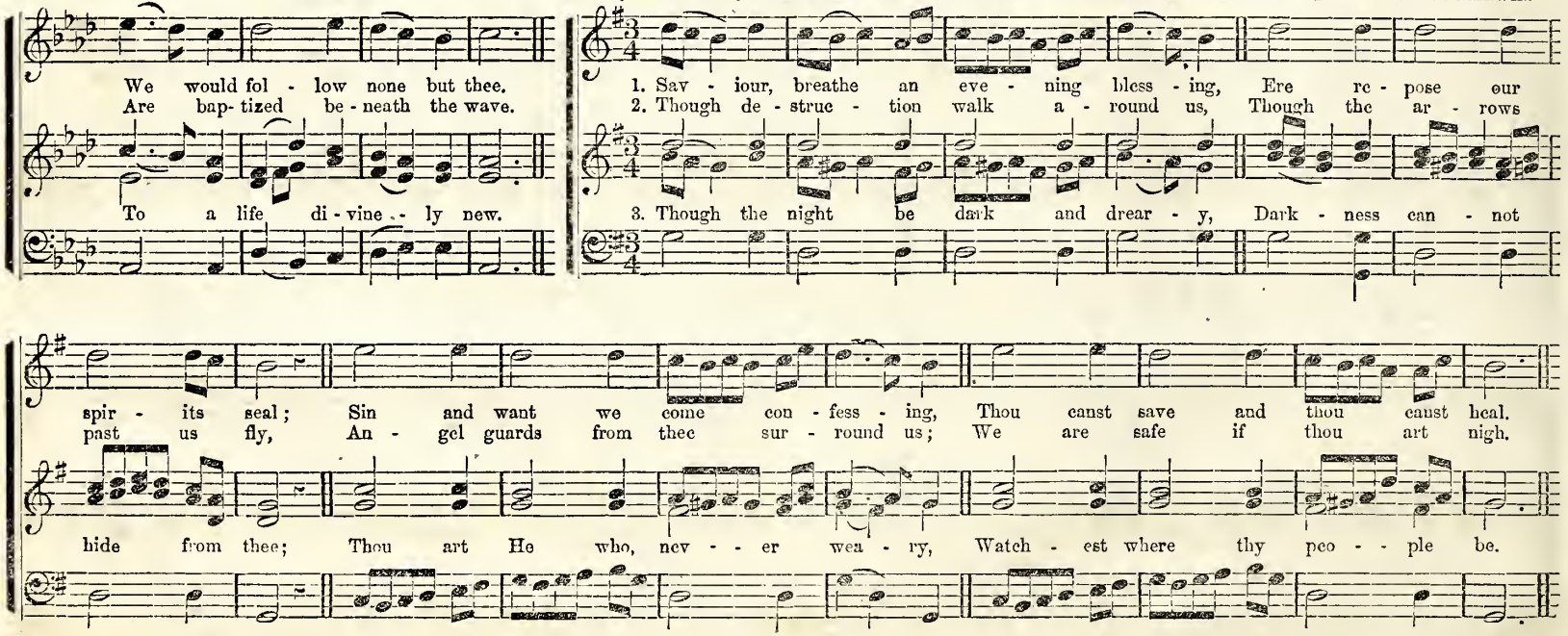
EDWARD HAMILTON.
From "Voice of Praise," by permission.



(9th P. M.)

EVENING BLESSING. 8s & 7s.

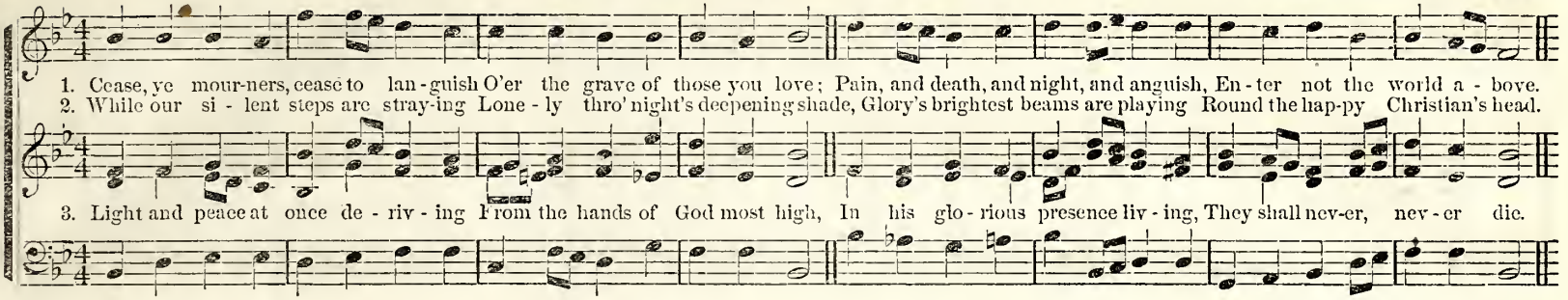
WM. F. SHERWIN.



(9th P. M.)

BARTHOLDY. 8s & 7s.

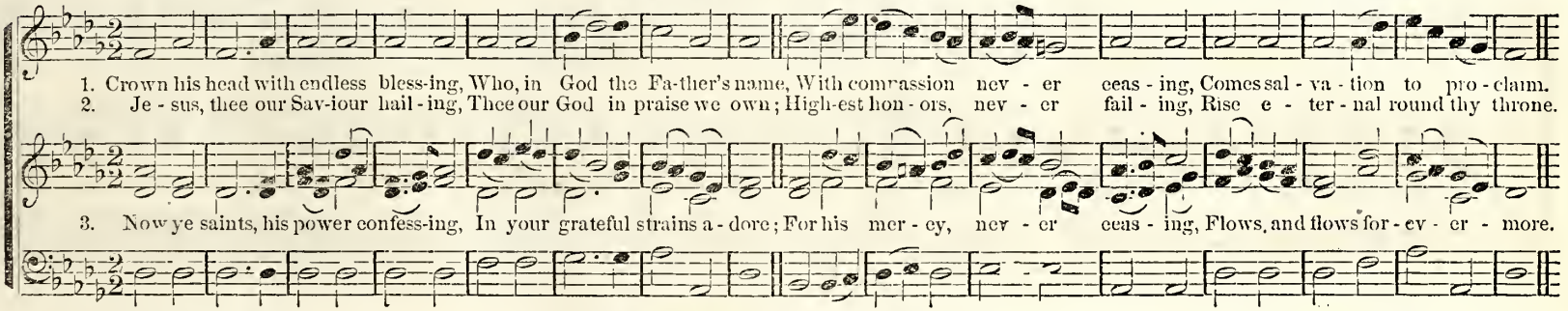
Arr. from MENDELSSOHN.



(9th P. M.)

TRUTH. 8s & 7s.

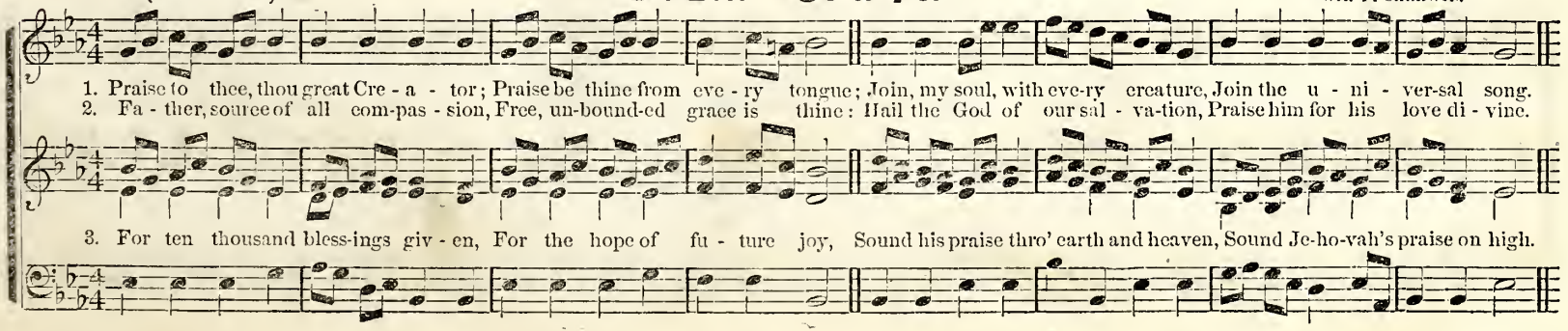
E. HAMILTON.
By per. from "Voice of Pra



(9th P. M.)

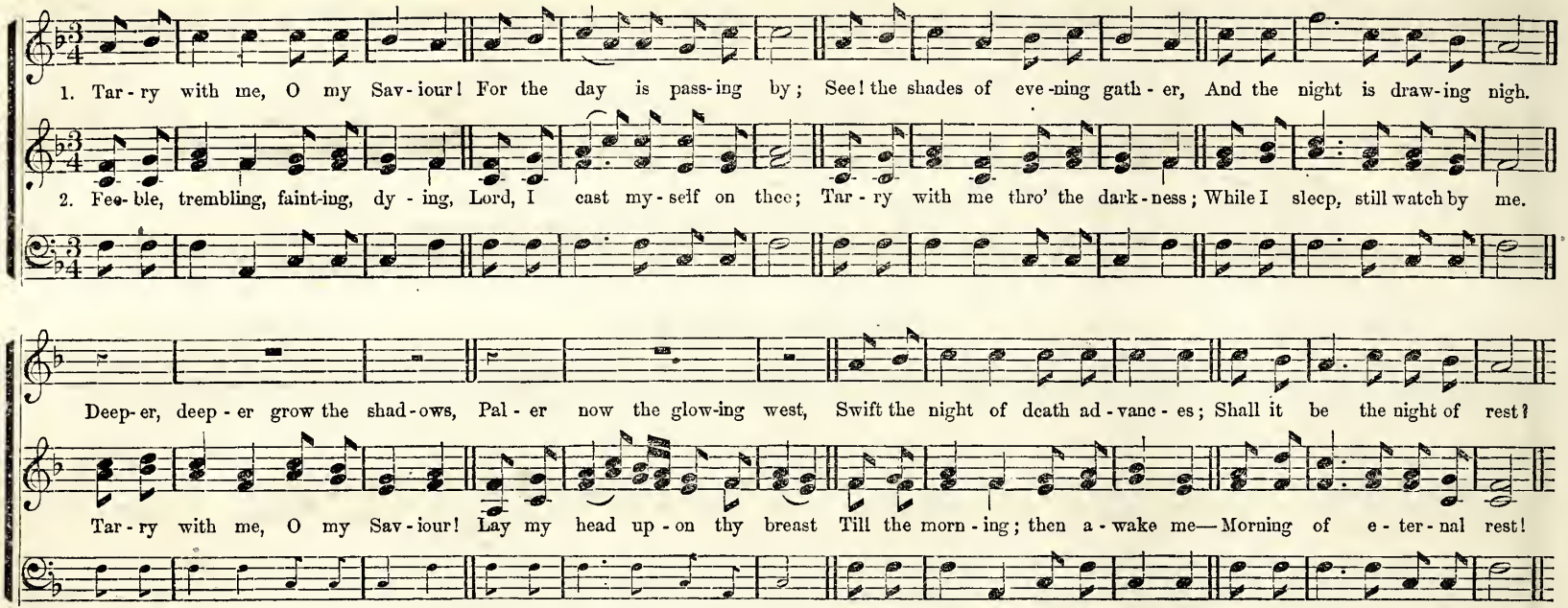
DYER. 8s & 7s.

WM. F. SHERWIN.



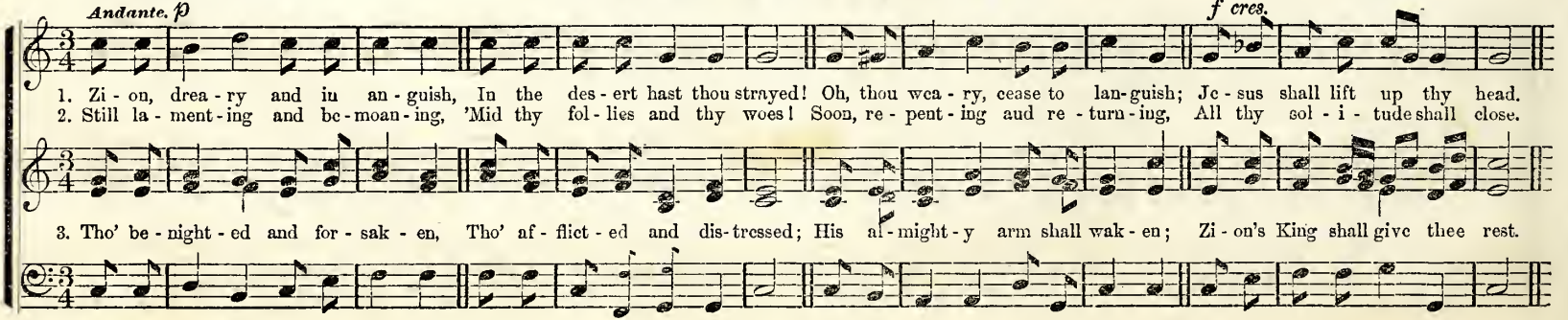
246 (9th P. M.) TARRY WITH ME. 8s & 7s. Double.

R. LOWRY.



(9th P. M.) LOUISE. 8s & 7s. Single.

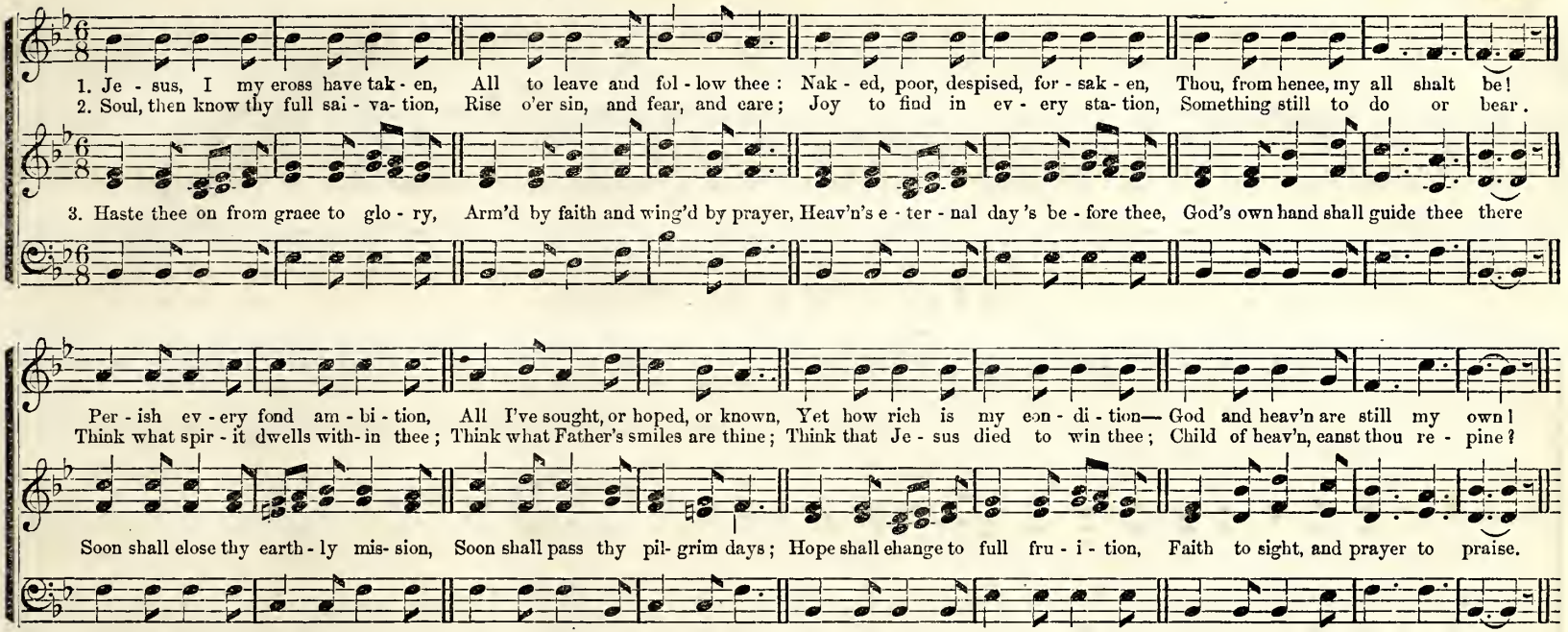
HUBERT P. MAIN.



(9th P. M.)

PHILBROOK. 8s & 7s. Double.

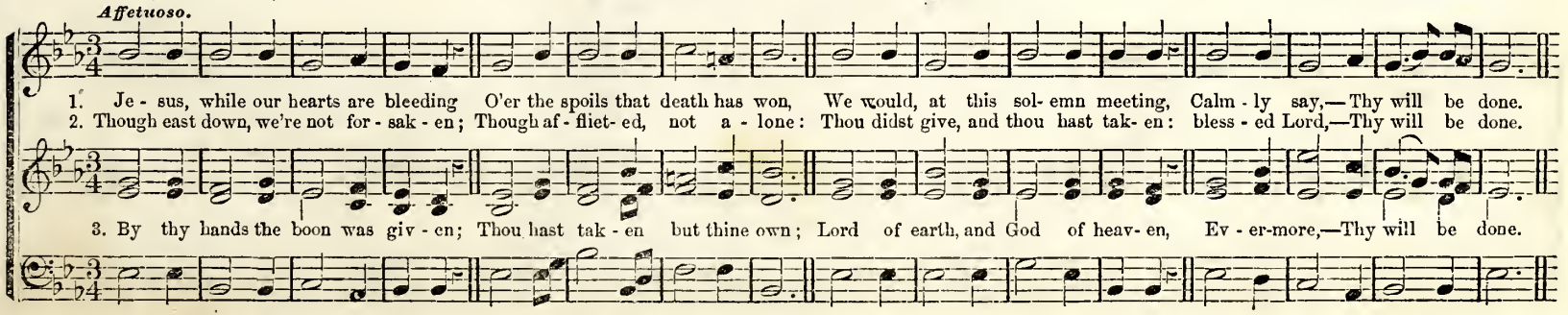
J. H. TENNEY.



(9th P. M.)

DUBREE. 8s & 7s.

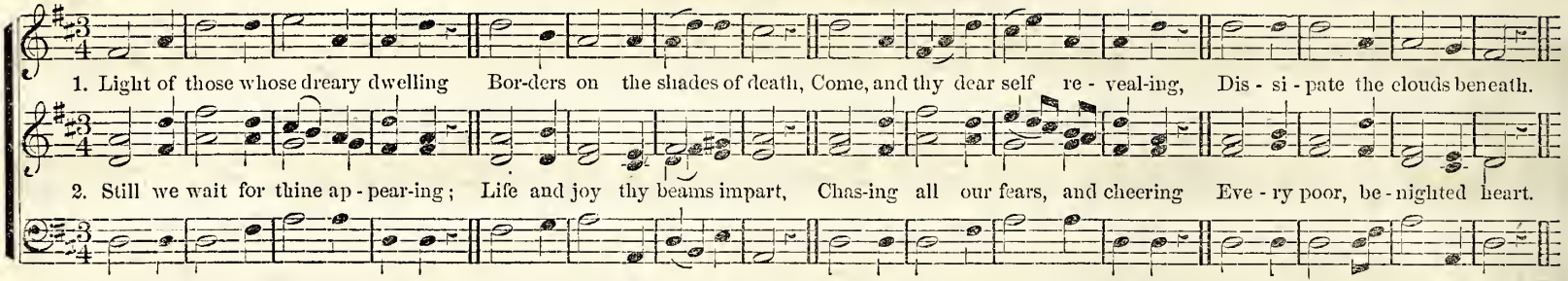
W. U. BUTCHER.



248 (9th P. M.)

RATHBUN. 8s & 7s.

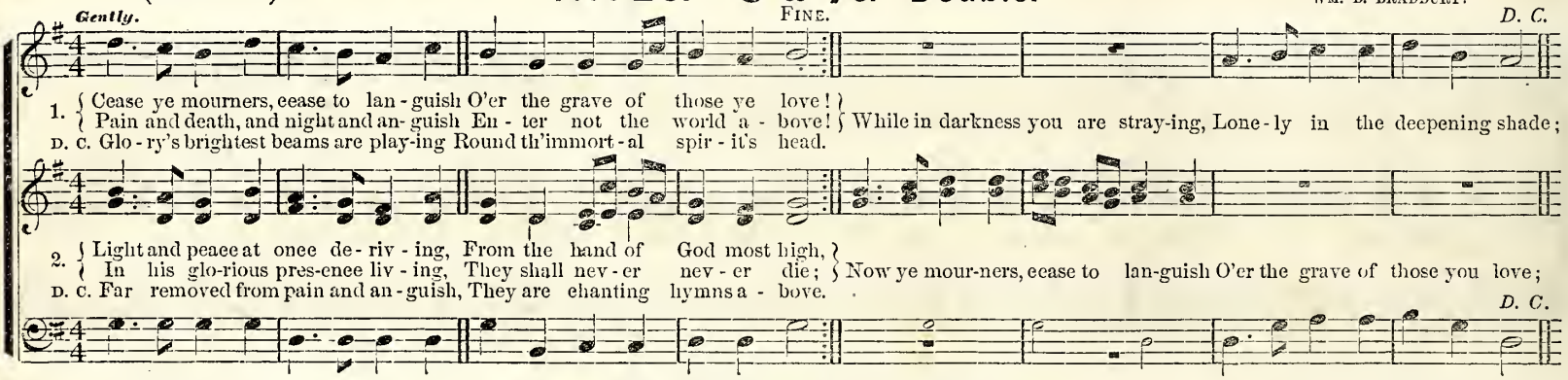
ITHAMAR CONKEY.



(9th P. M.)

YATES. 8 & 7s. Double.

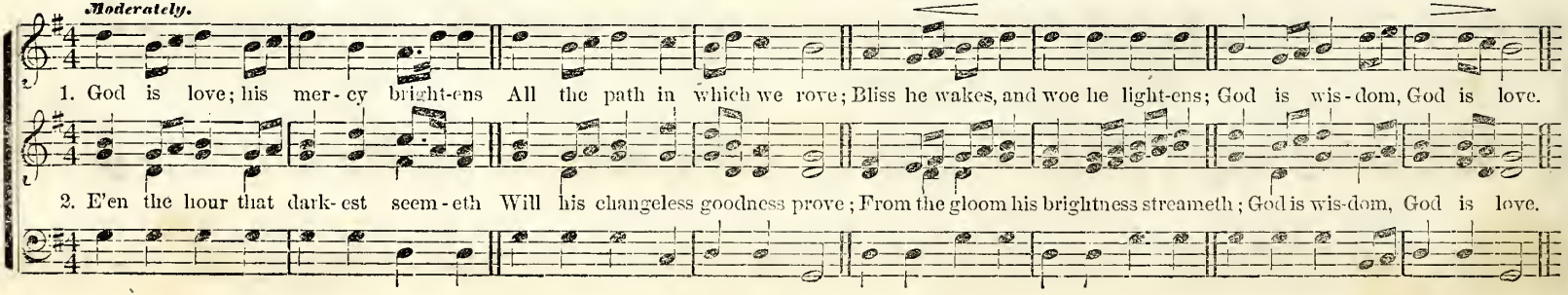
WM. B. BRADBURY.



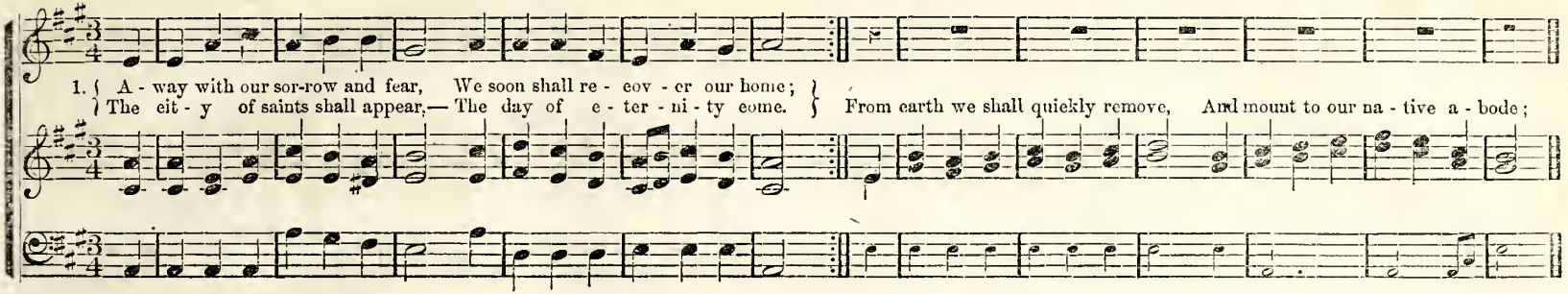
(9th P. M.)

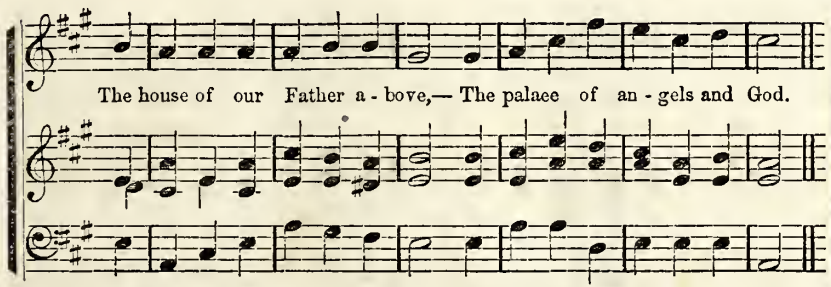
PEARL STREET. 8s & 7s.

WM. F. SHERWIN.

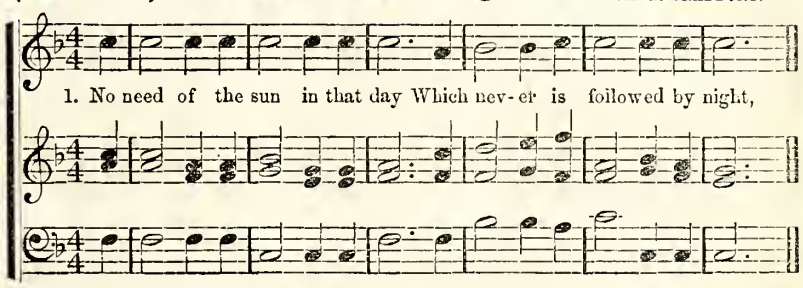


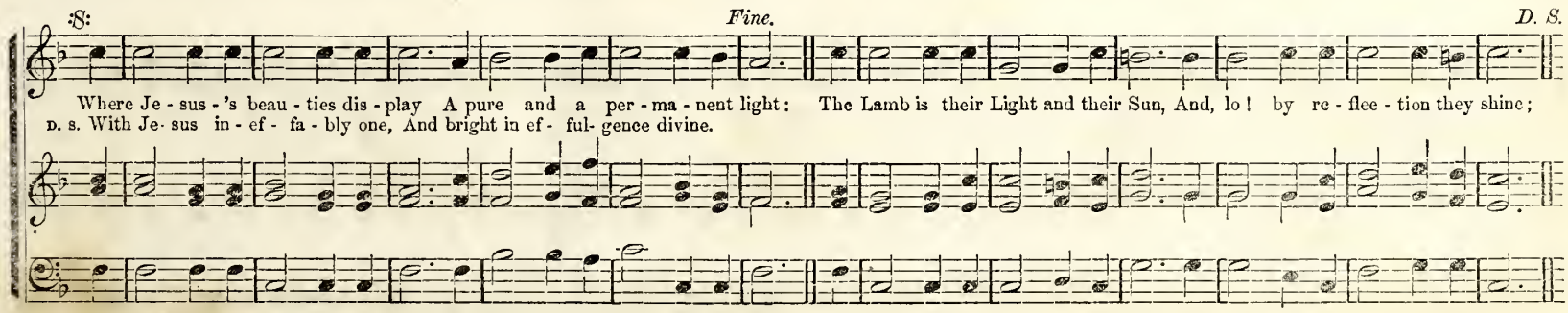
HOWES. 8s. Double.





(10th P. M.) **PEWAUKEE. 8s. D.** WM. B. BRADBURY.

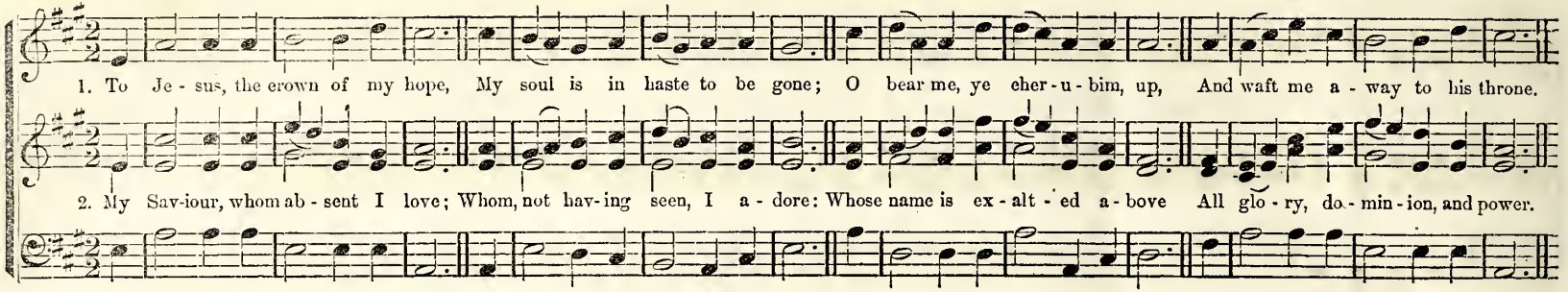




250 (10th P. M.)

BILLINGS. 8s.

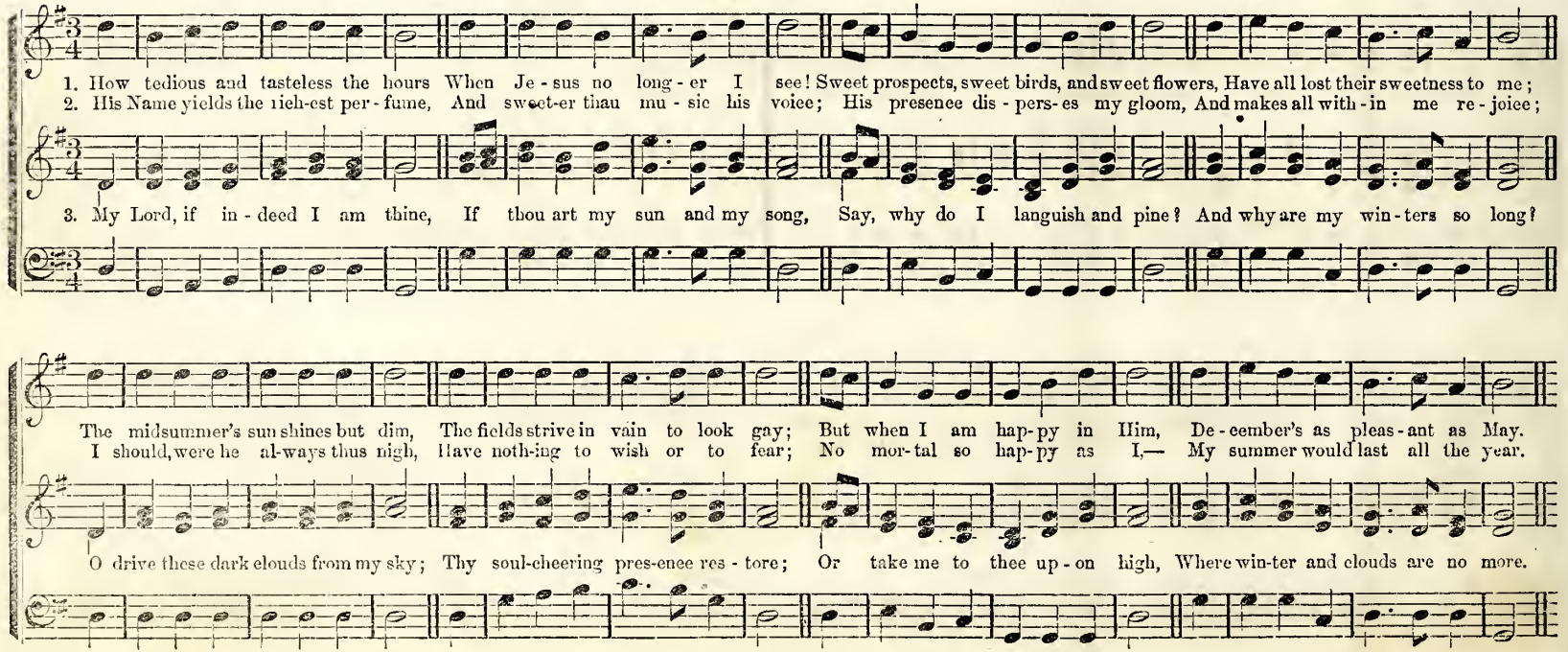
WM. F. SHERWIN.



(10th P. M.)

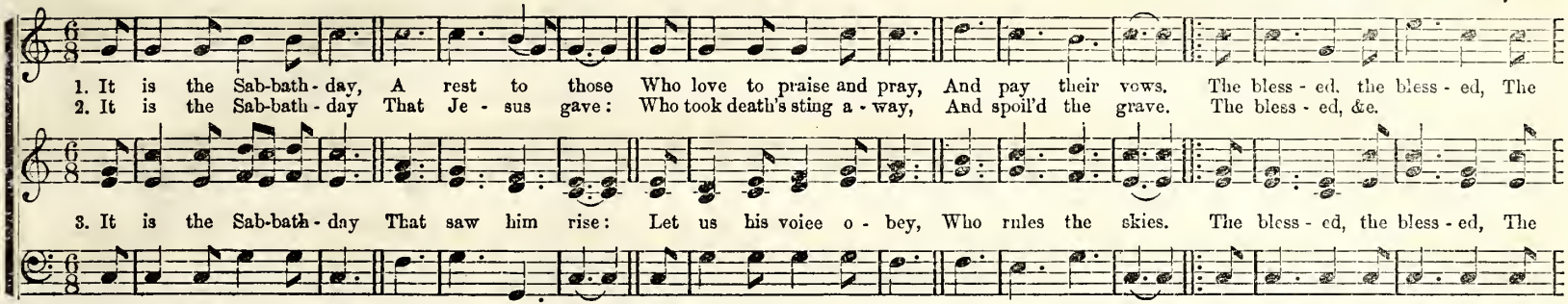
EMORY. 8s.

CHESTER G. ALLEN.



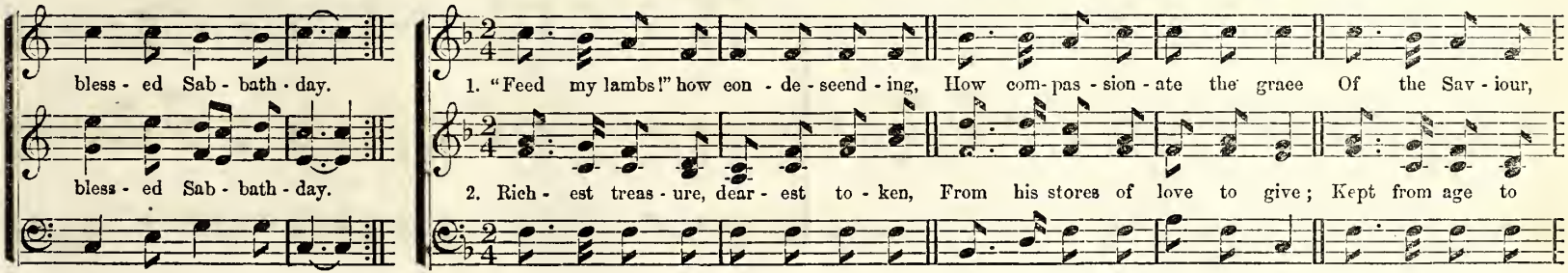
THE SABBATH-DAY. 6s & 4s. Peculiar.

WM. B. BRADBURY. Western Melody.



(9th P. M.) "FEED MY LAMBS!" 8s & 7s.

WM. B. BRADBURY.



3. Who, without that word of blessing,
Could our dark estate have told?
Sin and woe our souls distressing,
Lost, and wandering from his fold;
"Lov'st thou thy Saviour? feed my lambs!"

4. "Feed my lambs!" ye pastors, hear it!
Feed the flock of his own hand;
Oh, for him, for us, revere it—
Keep the Shepherd's last command:
"Lov'st thou thy Saviour? feed my lambs!"

252 (11th P. M.)

HENDRIX. 7s & 6s. Peculiar.

CHESTER G. ALLEN.

:S: FINE.

1. Rise, my soul, and stretch thy wings; Thy bet - ter por - tion trace; Rise from tran - si - to - ry things, Tow'rd heaven, thy native place:
D. S. Rise my soul, and haste a - way To seats pre-pared a - bove.

2. Riv - ers to the o - cean run, Nor stay in all their course; Fire, as - cend - ing, seeks the sun; Both speed them to their source:
D. S. Up - ward tends to his a - bode, To rest in his em - brace.

(11th P. M.) GRIFFIN. 7s & 6s.

HUBERT P. MAIN.

D. S.

Sun, and moon, and stars de - cay; Time shall soon this earth re - move;
So a soul that's born of God, Pants to view his glo - rious face;

Maestoso.

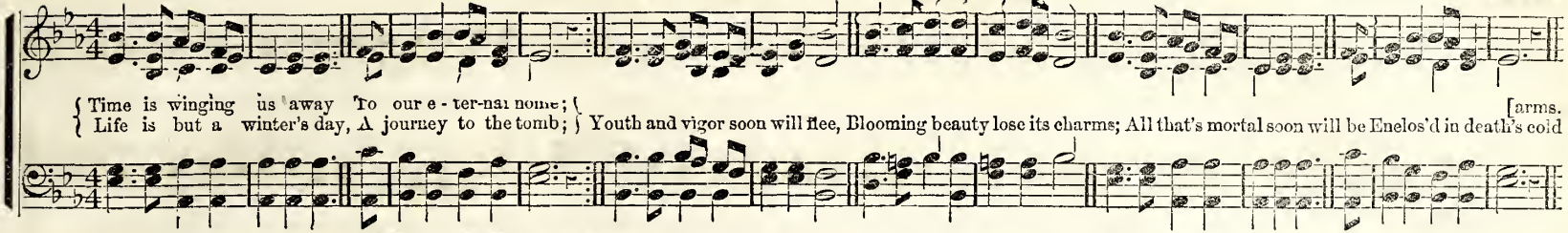
1. See the gos - pel Church se - cure, And founded on a Rock;
2. Zi - on's God is all our own, Who on his love re - ly;

:S: FINE. D. S.

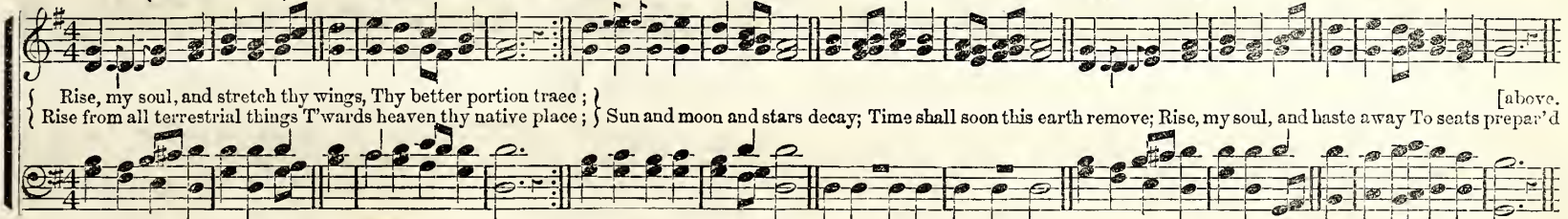
All her prom - is - es are sure; Her bul - warks who can shock; Count her eve - ry pre - cious shrine; Tell, to af - ter a - ges tell,—
D. S. For - ti - fied by power di - vine, The Church can nev - er fail.

We his pard - 'ning love have known, And live to Christ, and die: To the new Je - ru - sa - lem He our faith - ful Guide shall be;
D. S. Him we claim, and rest in him, Thro' all e - ter - ni - ty.

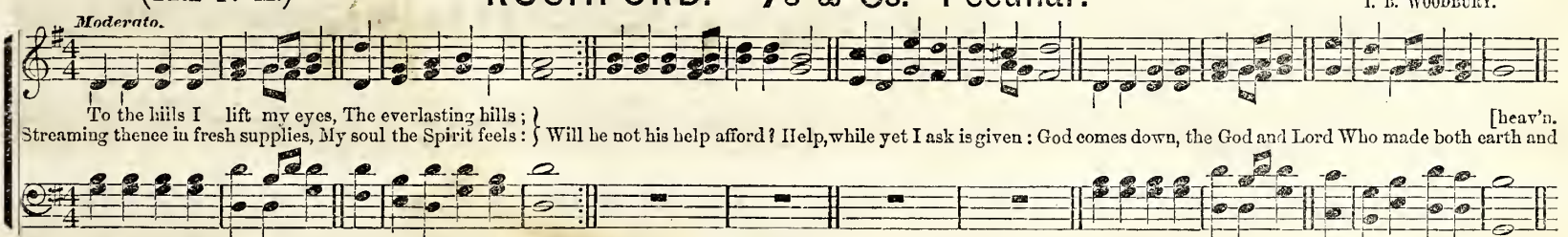
(11th P. M.) **TIME IS WINGING. 7s & 6s. Peculiar.** WM. B. BRADBURY.



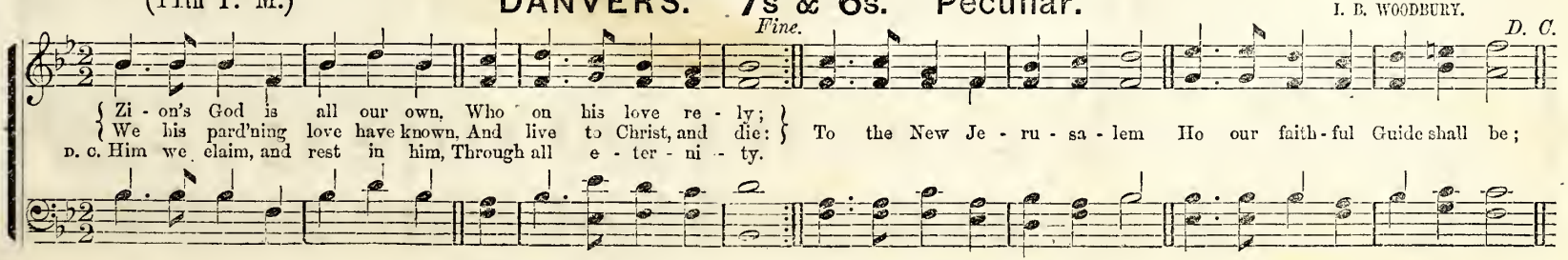
(11th P. M.) **AMSTERDAM. 7s & 6s. Peculiar. Or 8s & 6s.***



(11th P. M.) **RUSHFORD. 7s & 6s. Peculiar.** I. B. WOODBURY.



(11th P. M.) **DANVERS. 7s & 6s. Peculiar.** I. B. WOODBURY.

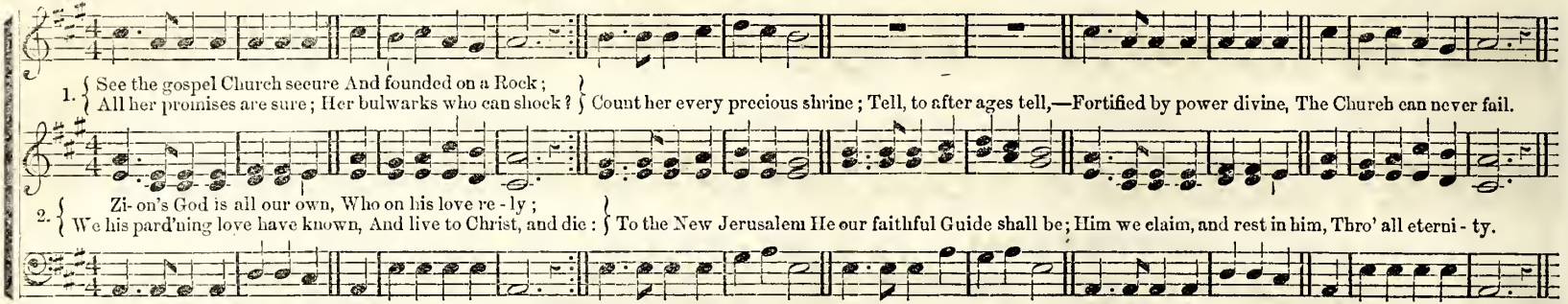


* *By using small notes as in the Soprano. See the hymn, "Sing Hallelujah! praise the Lord."*

254 (11th P. M.)

ENDOR. 7s & 6s. Peculiar.

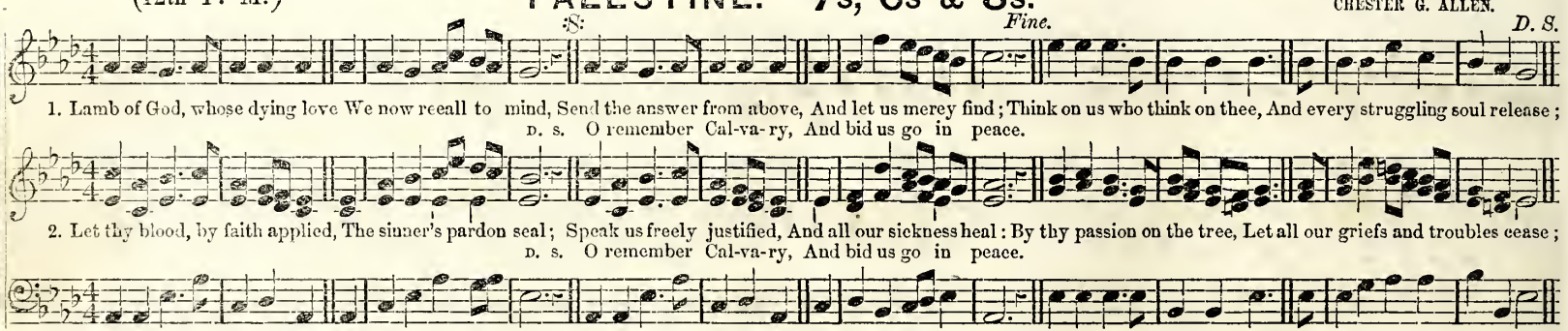
S. B. MARSH.



(12th P. M.)

PALESTINE. 7s, 6s & 8s.

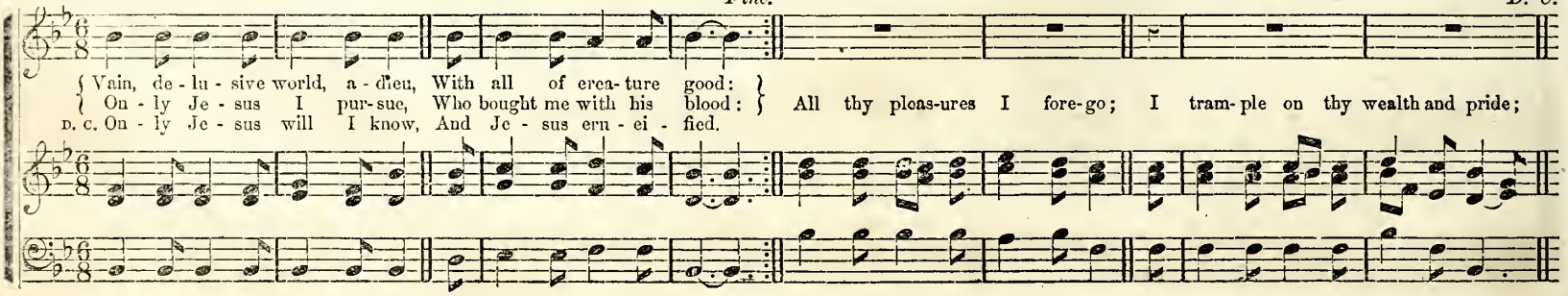
CHESTER G. ALLEN.

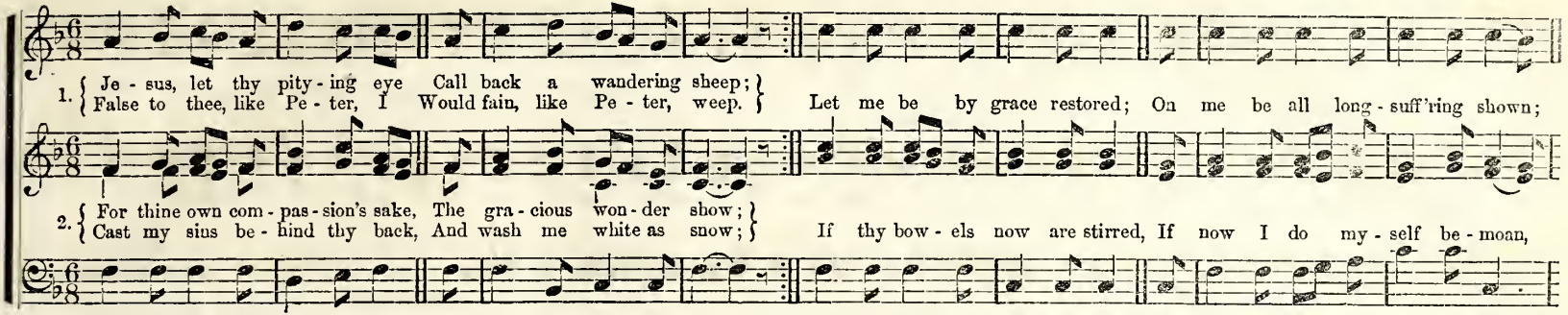


(12th P. M.)

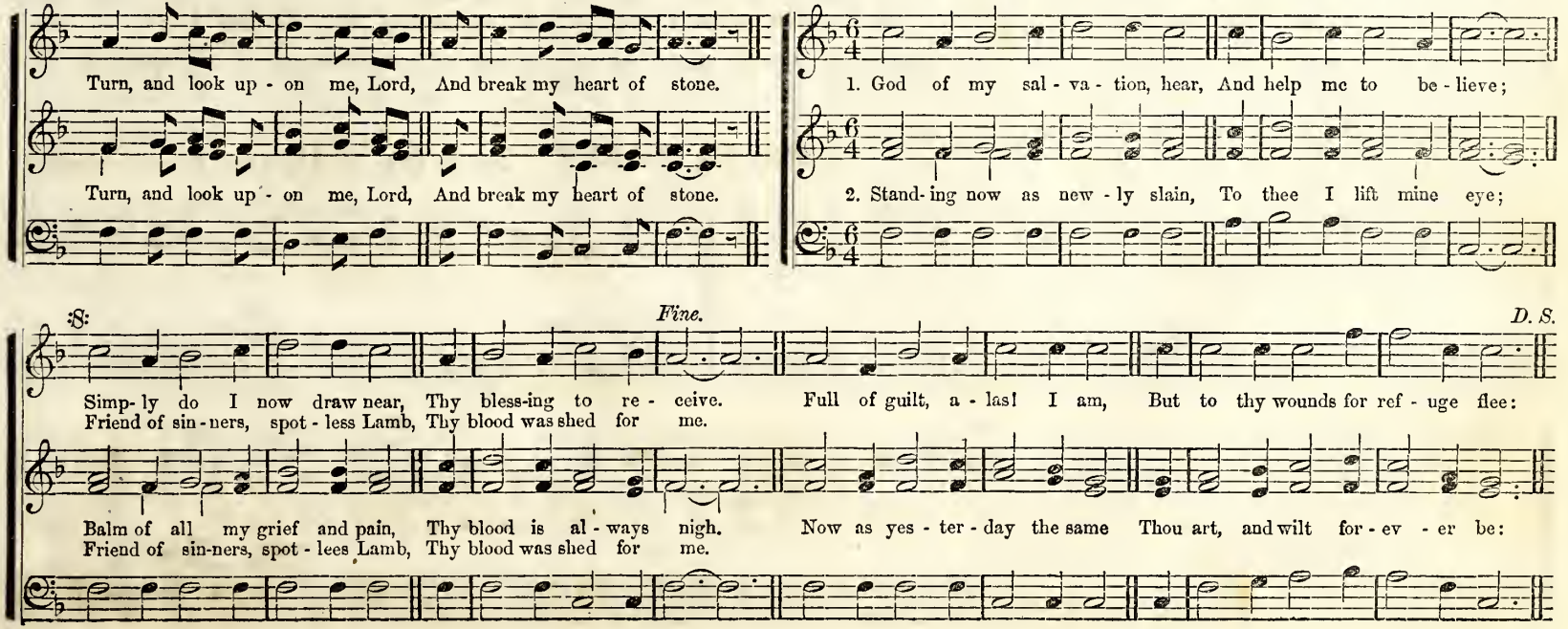
ROCKPORT. 7s, 6s & 8s.

I. B. WOODBURY.





(12th P. M.) **REFUGE. 7s, 6s & 8.** S. MAIN.



256 (12th P. M.)

KISON. 7s, 6s, & 8s.

WM. B. BRADBURY.

Fine.

1. { Wretched, helpless, and distress'd, Ah! whith- er shall I fly? } Na - ked, sick, and poor and blind,—Fast bound in sin and mis - e - ry,—
{ Ev - er gasp - ing aft - er rest,— I ean - not find it nigh: }
Friend of sin - ners, let me find, My help, my all, in thee.

D. C.

(13th P. M.)

SMITH. 5s & 6s, or 10s & 11s.

WM. B. BRADBURY.

1. All glo - ry and praise to Je - sus our Lord, So plenteous in graee, so true to his word; To us he hath giv - en the
2. The truth of our God we bold - ly as - sert; His love shed a - broad, and power in our heart Ye all may in - her - it, on

(13th P. M.)

GRAFF. 5s & 6s, or 10s & 11s.

WM. F. SHERWIN.

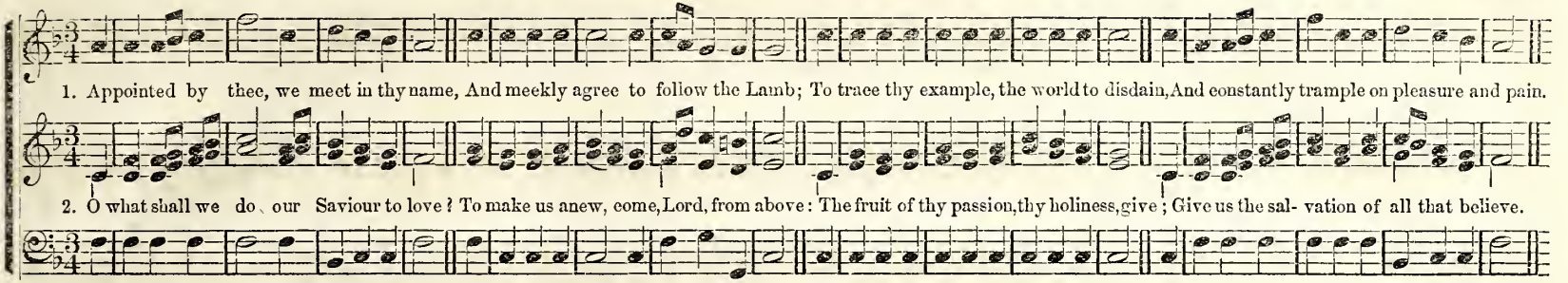
gift from a - bove,— The ear - nest of heav - en, the Spi - rit of love.
Je - sus who call; The gift of his Spi - rit is proffered to all.

1. Ye servants of God, Your master proclaim, And publish a -

broad, His won - der - ful name: The name all vic - to - rious of Je - sus ex - tol; His king - dom is glo - rious And rules o - ver all.

(13th P. M.)

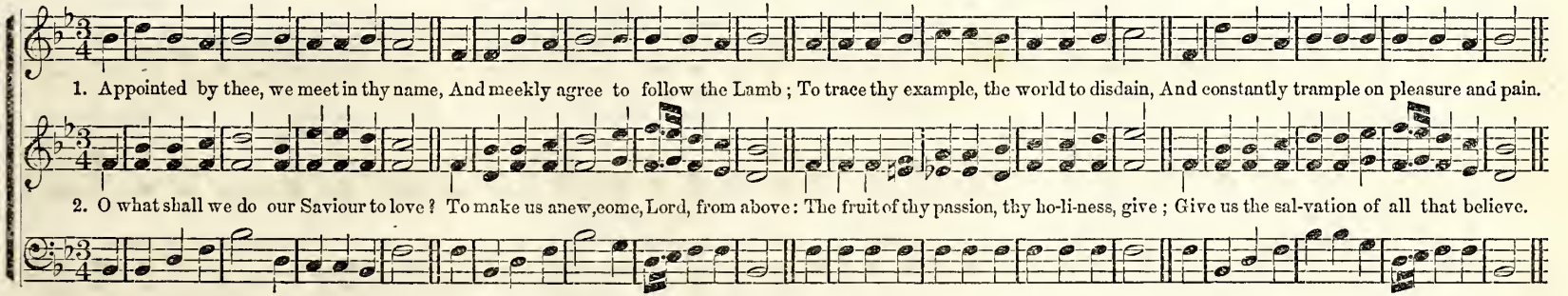
HUBERT. 10s & 11s.



(13th P. M.)

LYONS. 5s & 6s. Or 10s & 11s.

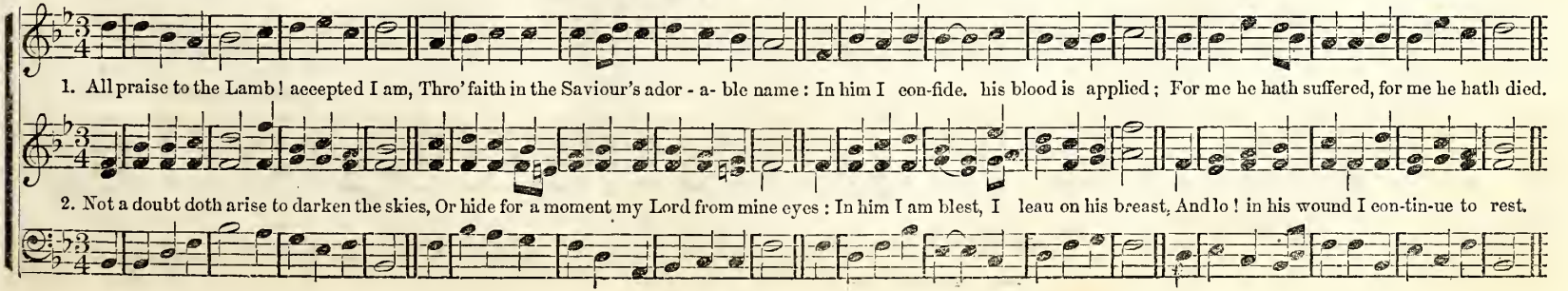
HAYDN.



(14th P. M.)

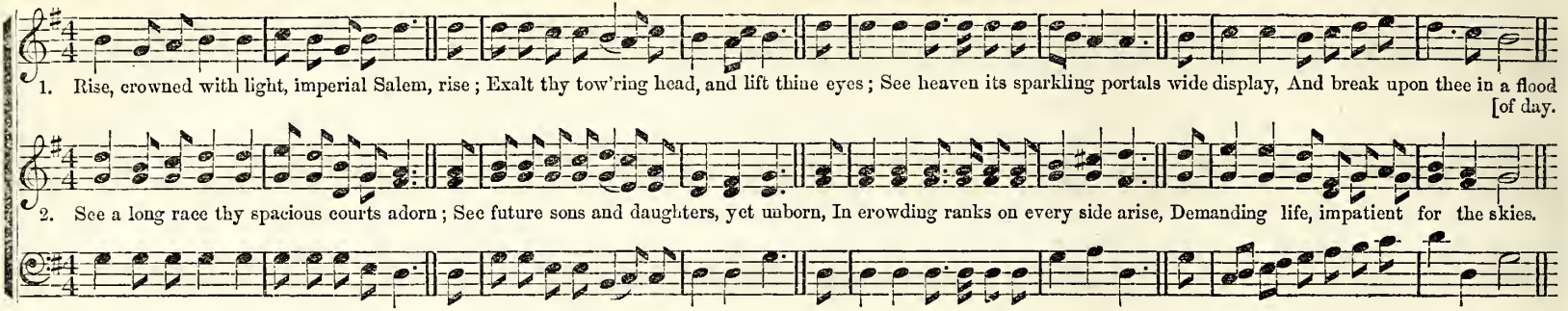
ST. MICHAEL'S. 10s & 11s.

HANDEL.



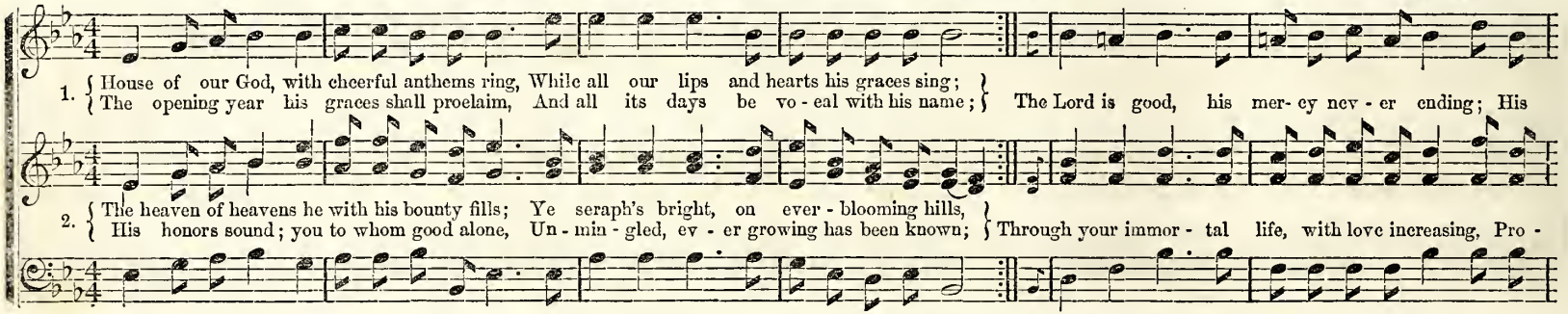
ASAPH. 10s.

WM. B. BRADBURY.



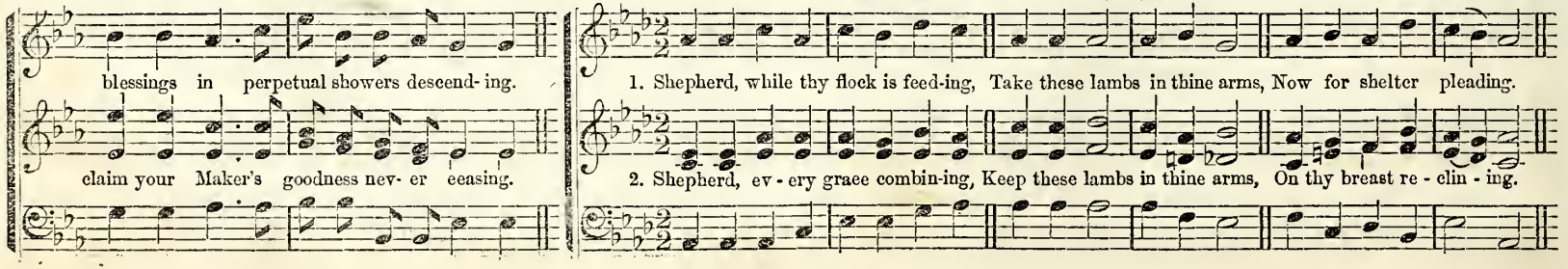
HOUSE OF OUR GOD. 10s & 11s.

WM. B. BRADBURY.



RANSOM. 8,6,6.

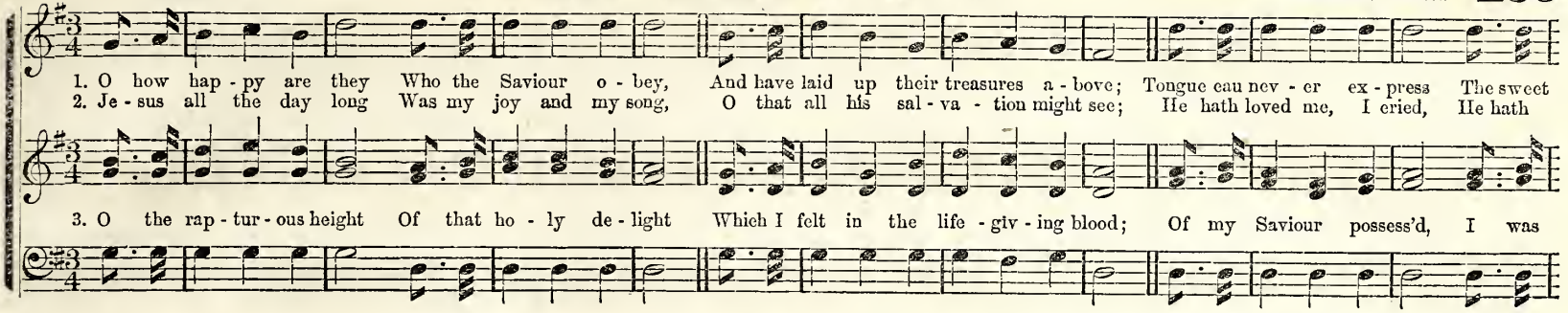
HUBERT P. MAIN.



(15th P. M.)

TREASURE. 6s & 9s.

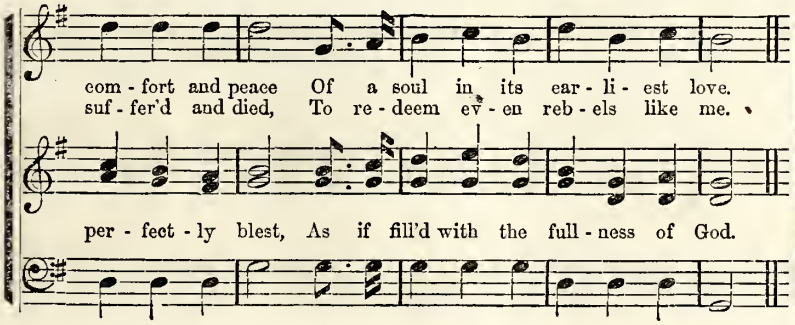
CHESTER G. ALLEN.

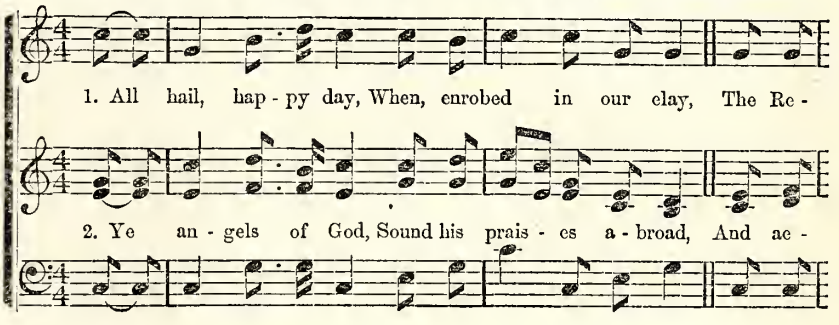


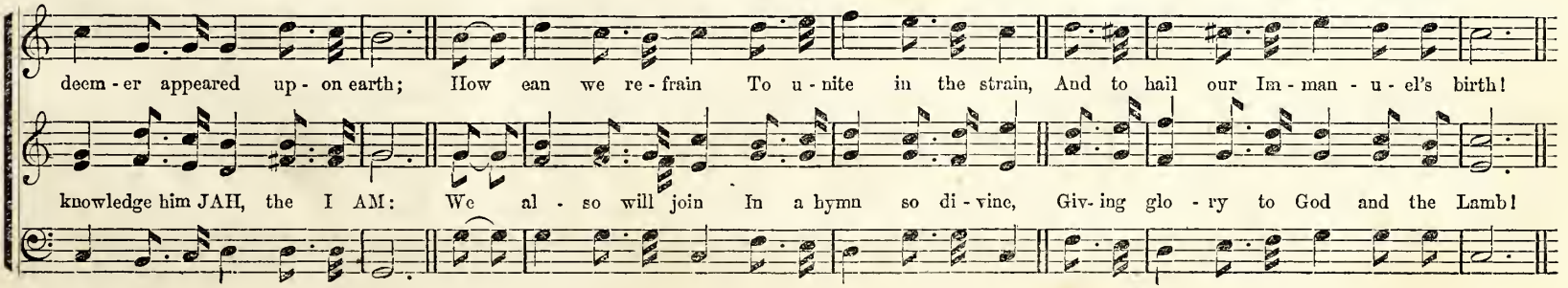
(15th P. M.)

WORRELL. 11s & 9s.

HENRY TUCKER.



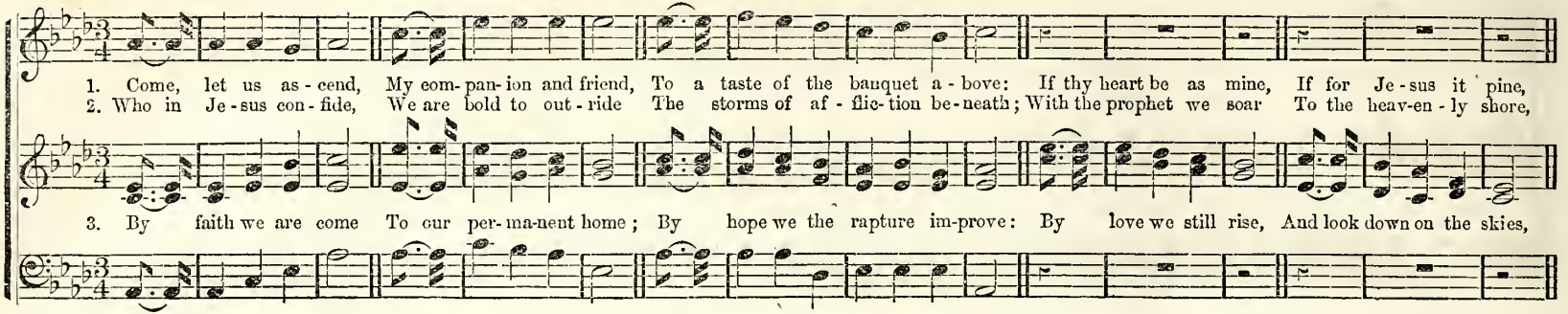




260 (15th P. M.)

VICTORY. 5s, 6s & 9s.

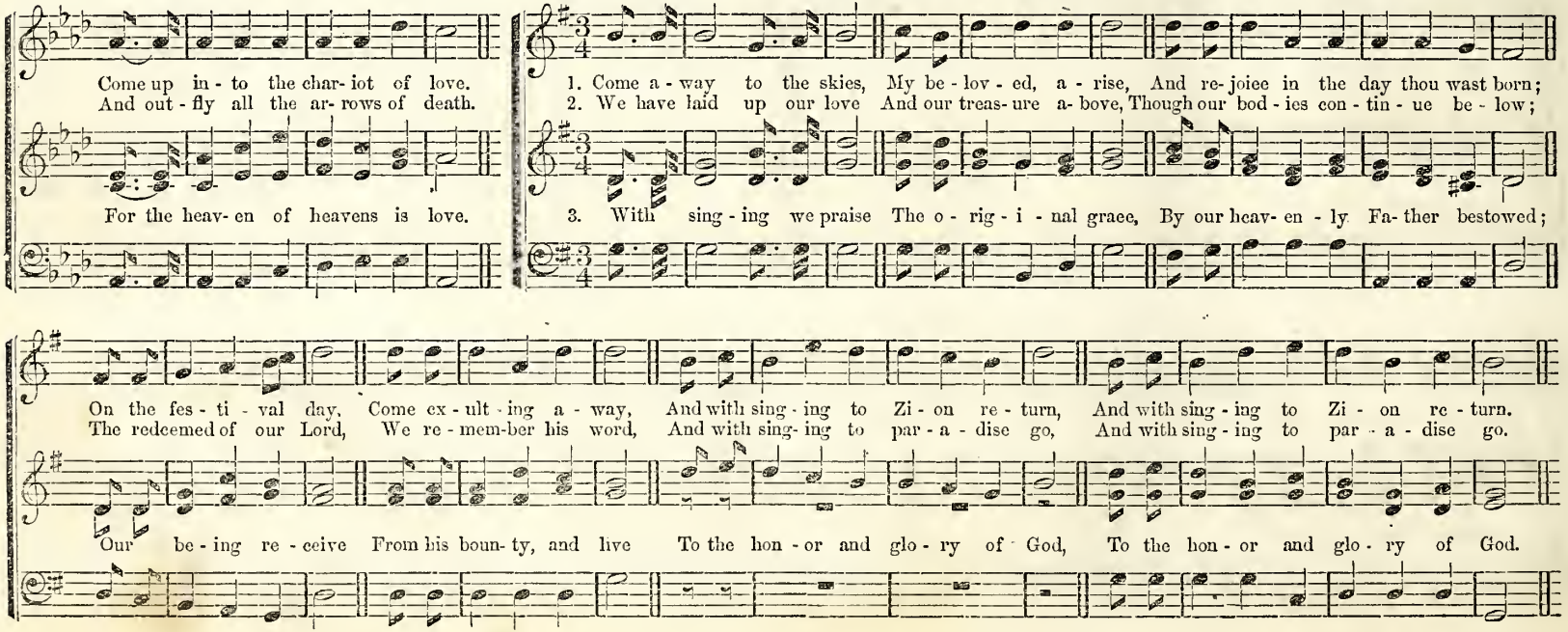
CHESTER G. ALLEN.



(15th P. M.)

NEWMAN. 6s & 9s.

WM. F. SHERWIN.



Mc CONNELL. 11s & 12s.

1. My God, I am thine; what a com-fort di-vine, What a bless-ing, to know that my Je-sus is mine! In the heav-en-ly Lamb thrice
2. True pleas-ures a-bound in the rap-tur-ous sound, And who-ev-er hath found it, hath par-a-dise found; My Re-deem-er to know, to
3. Yet on-ward I haste to the heav-en-ly feast; That in-deed is the ful-ness, but this is the taste; And this I shall prove, till with

(17th P. M.) EMERSON. 10s.

WM. F. SHERWIN. Aug. 3d, 1869.

happy I am; And my heart doth re-joice at the sound of his name.
feel his blood flow, This is life ev-er-last-ing—'tis heav-en be-low.
joy I re-move, To the heav-en of heavens in Je-sus's love.

1. Go to the grave in all thy glo-rious prime,
2. Go to the grave; at noon from la-bor cease;
3. Go to the grave; for there thy Sav-iour lay,
4. Go to the grave:—no; take thy seat a-bove;

In full ac-tiv-i-ty of zeal and power; A Christian can-not die be-fore his time; The Lord's appoint-ment is the servant's hour.
Rest on thy sheaves; thy har-vest-task is done, Come from the heat of bat-tle, and in peace, Sol-dier, go home; with thee the fight is won.

In death's em-brace, ere he a-rose on high; And all the ran-somed, by that nar-row way, Pass to e-ter-nal life beyond the sky.
Be thy pure spir-it pres-ent with the Lord, Where thou for faith and hope hast per-fect love, And o-pen vis-ion for the written word.

262 (17th P. M.)

BUCKLAND. 10s.

WM. F. SHERWIN.

1. Hail, hap - py day! thou day of ho - ly rest! What heavenly peace and transport fill my breast, When Christ, the God of grace, in love de - scends,
2. Let earth and all its van - i - ties be gone, Move from my sight, and leave my soul a - lone; Its flattering, fad - ing glo - ries I des - pise,
3. Fain would I mount and pen - e - trate the skies, And on my Saviour's glo - ries fix my eyes: O, meet my ris - ing soul, thou God of love,

(18th P. M.)

* NEW YEAR. 10s, 5s 6s & 12s.

WM. F. SHERWIN.

And kind-ly holds communion with his friends!
And to im - mor-tal beauties turn my eyes.
And waft it to the blissful realms a - bove.

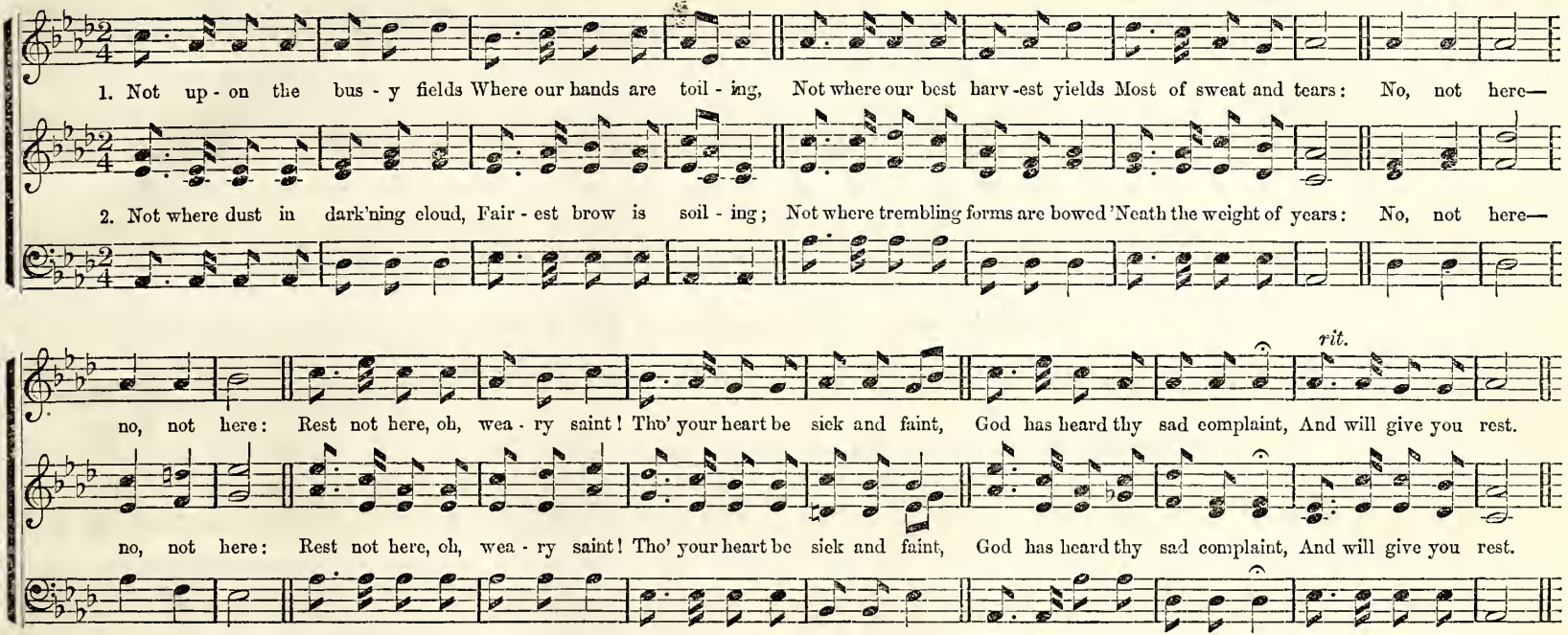
1. Come, let us a - new our journey pur - sue, Roll round with the year, And nev-er stand still till the
2. Our life is a dream: our time, as a stream, Glides swiftly a - way, And the fu - gi - tive moment re -
3. O that each, in the day of his coming may say, I have fought my way thro'; I have finish'd the work thou did'st

Mas - ter ap - pear. His a - dor - a - ble will let us glad-ly ful - fil, And our tal - ents im-prove, By the pa-tience of hope, and the la - bor of love.
fus es to stay. The ar - row is flown,—the moment is gone; The mil - len - nial year, Rushes on to our view, and e - ter - ni - ty's here.
give me to do. O that each from his Lord may receive the glad word,—Well and faithfully done! Enter in - to my joy, and sit down on my throne.

* See also Hymn Anthem Page 341.

THIS IS NOT YOUR REST. (Micah, 2-10.)

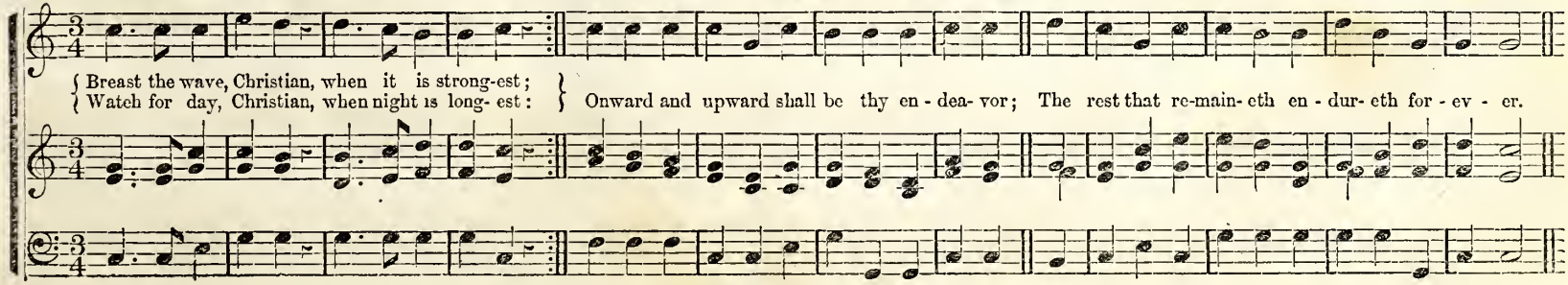
Words and Music by H. W. TELLER.



With Vigor, and strong Accent.

CHURCH HILL. 10,11,12.

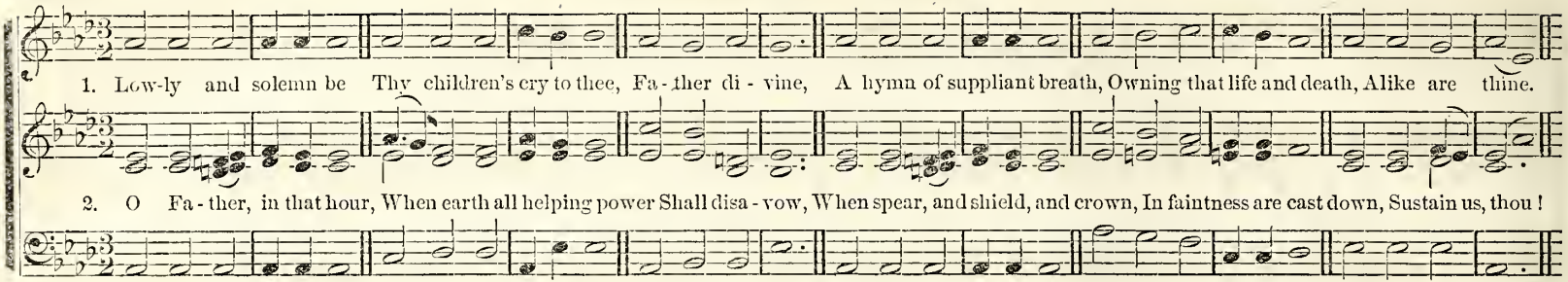
WASHINGTON GLADDEN.



264 (19th P. M.)

CATAWBA. 6s & 4s.

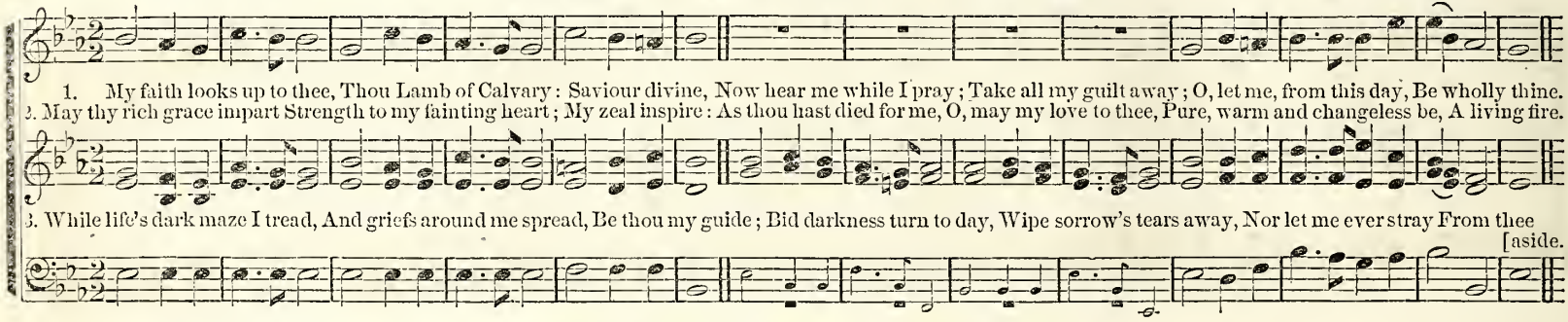
EDWARD HAMILTON.
By permission from "Sanctus."



(19th P. M.)

LAMB OF CALVARY. 6s & 4s.

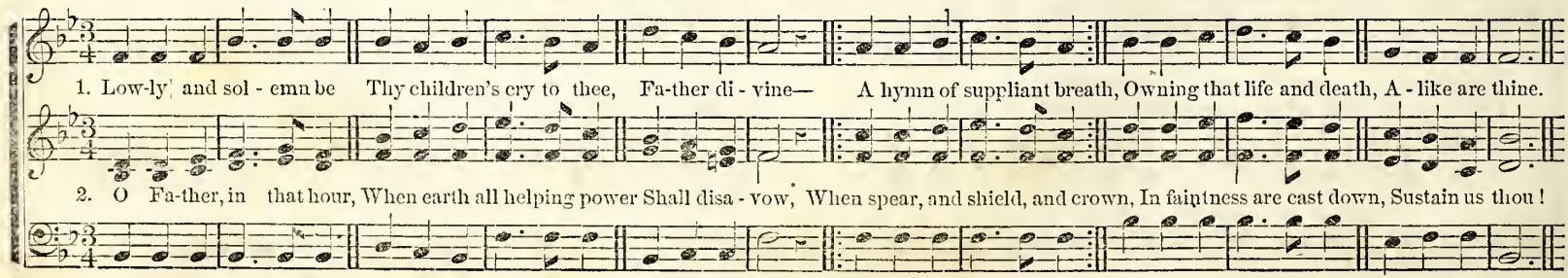
WM. F. SHERWIN.



(19th P. M.)*

HEMANS. 6s & 4s. Peculiar.

WM. B. BRADBURY.

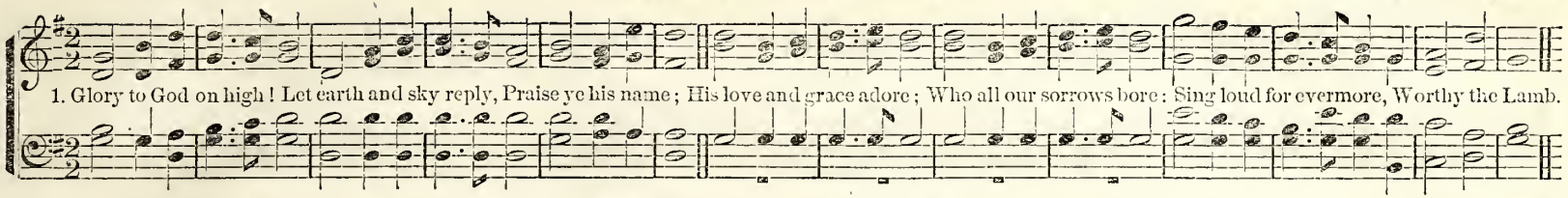


* By using the Repeat.

(19th P. M.)

OLIVET. 6s & 4s.

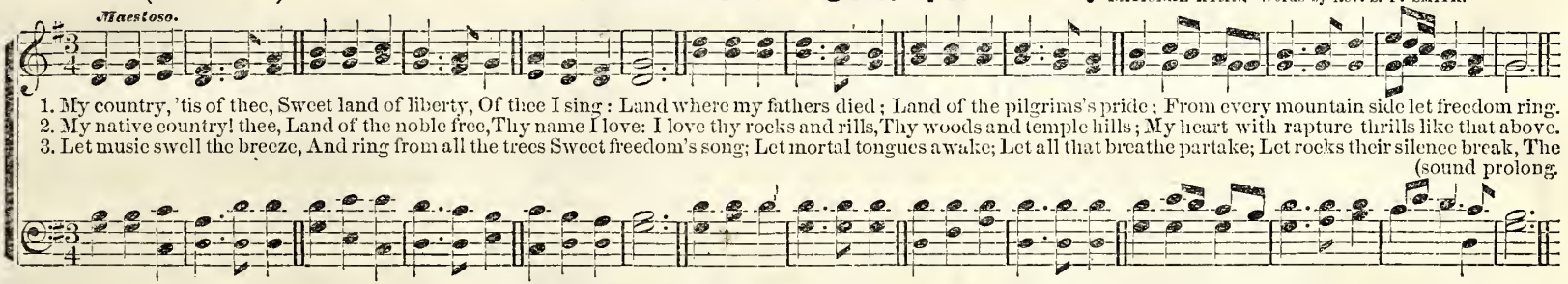
Dr. L. MASON.



(19th P. M.)

AMERICA. 6s & 4s.

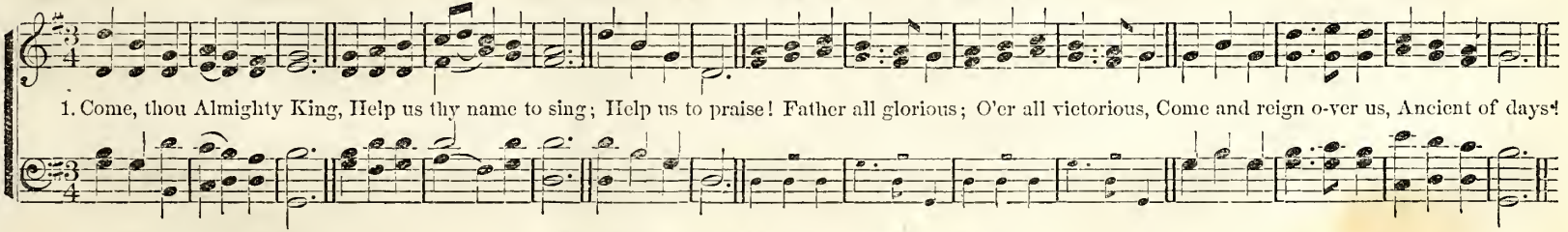
NATIONAL HYMN. Words by Rev. S. F. SMITH.



Allegretto. (19th P. M.)

ITALIAN HYMN. 6s & 4s.

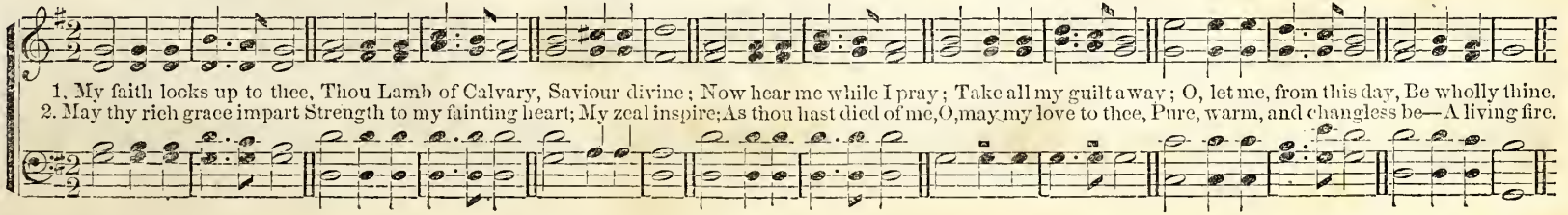
F. GIARDINI.



(19th P. M.)

NEW HAVEN. 6s & 4s.

Dr. THOS. HASTINGS.

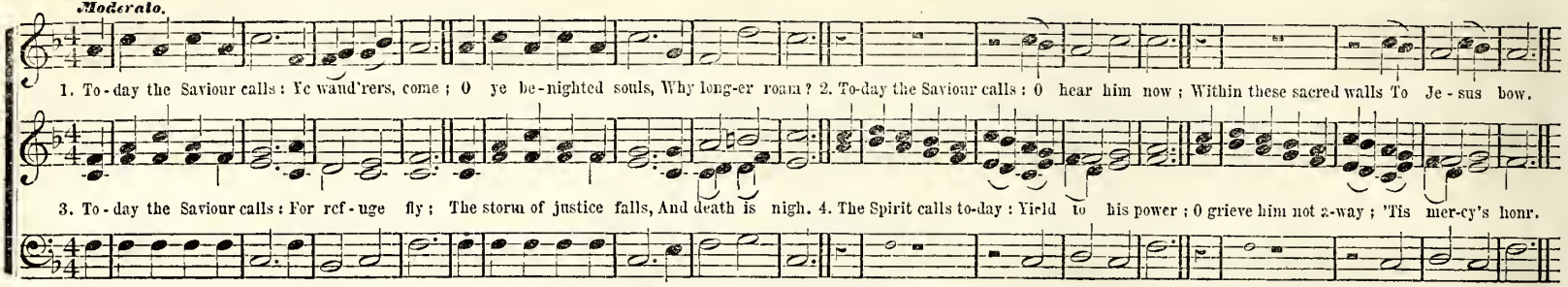


266

TO-DAY. 6s & 4s.

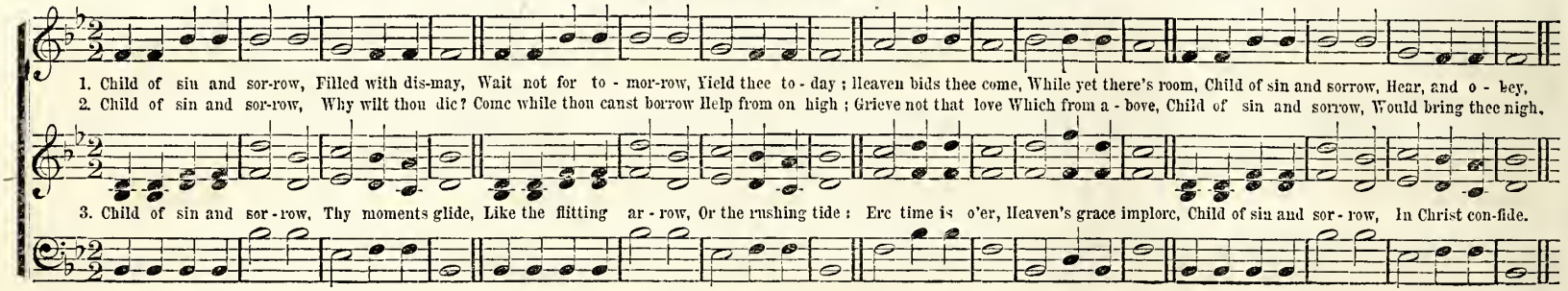
WM. B. BRADBURY.

Moderato.



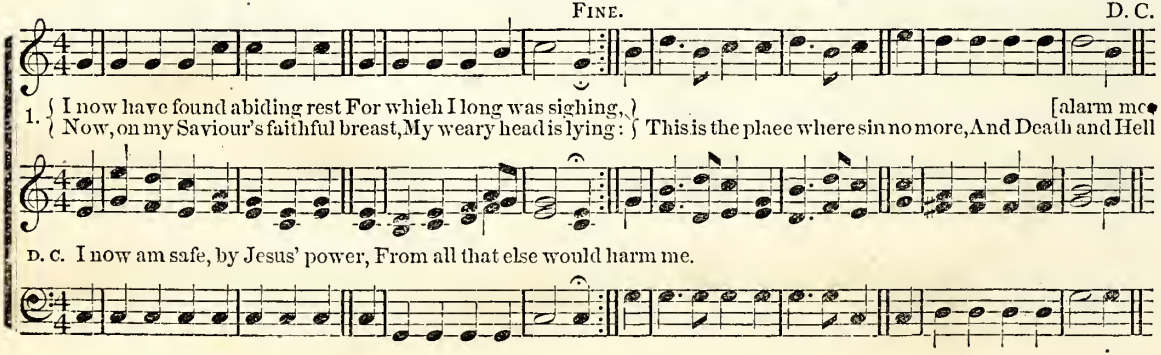
CHILD OF SIN AND SORROW. 6s & 4s. Peculiar.

Dr. HASTINGS.



ABIDING REST. 8s & 7s. Peculiar.

WM. B. BRADBURY.

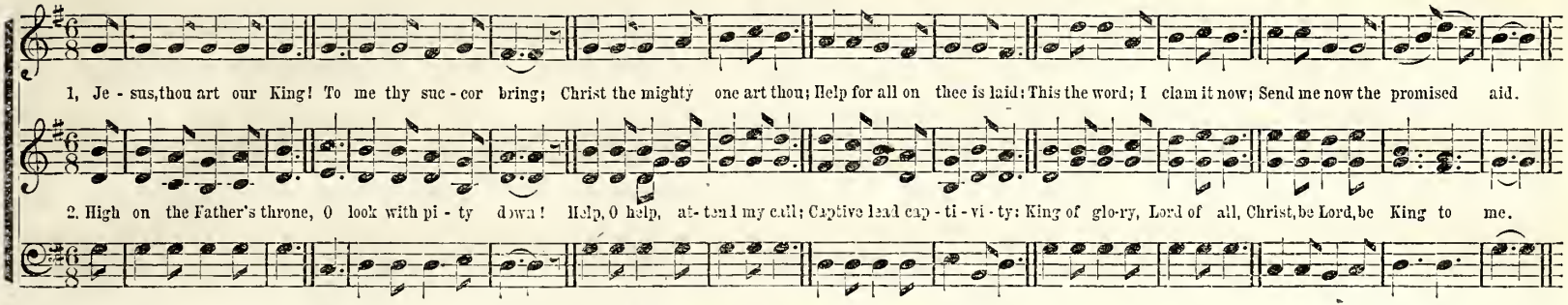


2. He whispers me—"I'm wholly thine,
And thou art mine forever;
Henceforth all fear and doubt resign,
Confiding in my favor!
Thy every want shall find supply
From my exhaustless treasures;
I'll fill thy spirit with my joy,
The pledge of endless pleasures.

3. I thank thee, God's beloved Son,
Thy boundless grace adoring,
Which brought thee from thy glorious throne,
Our peace with God restoring:
O make my heart a shrine, where peace
Shall keep her constant dwelling;
Where grateful praise shall never cease,
Abroad thy glories telling.

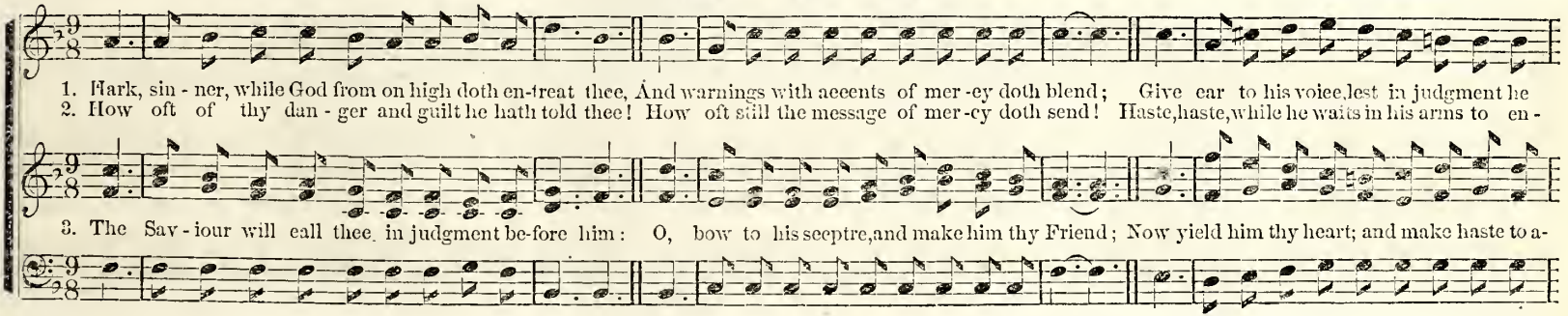
DODD. 6s & 7s.

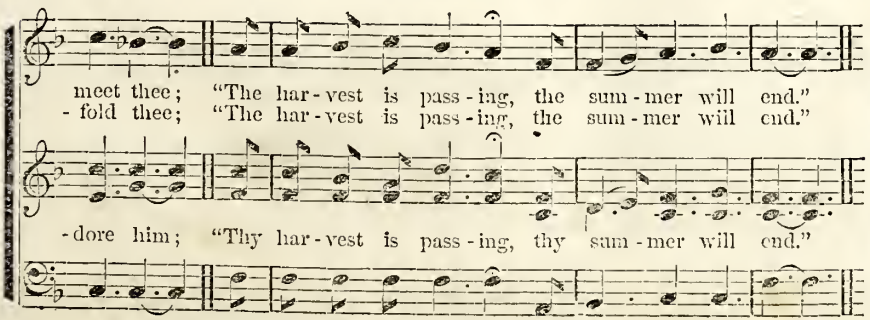
WM. B. BRADBURY



HAGUE. 12s & 11s.

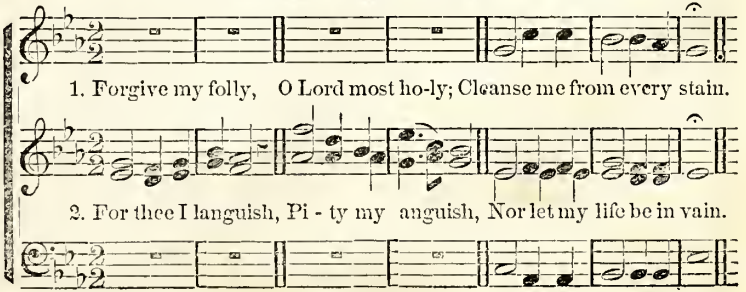
WM. F. SHERWIN.



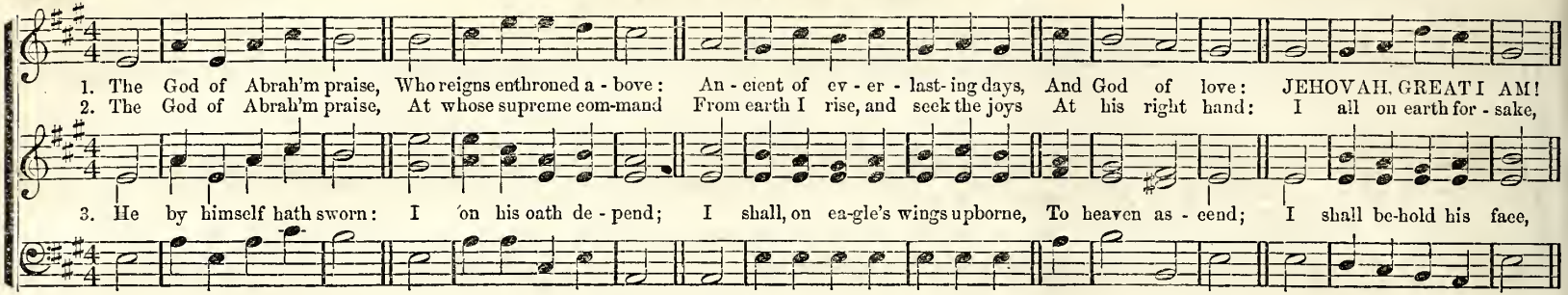


FORGIVE. 5s & 7s.

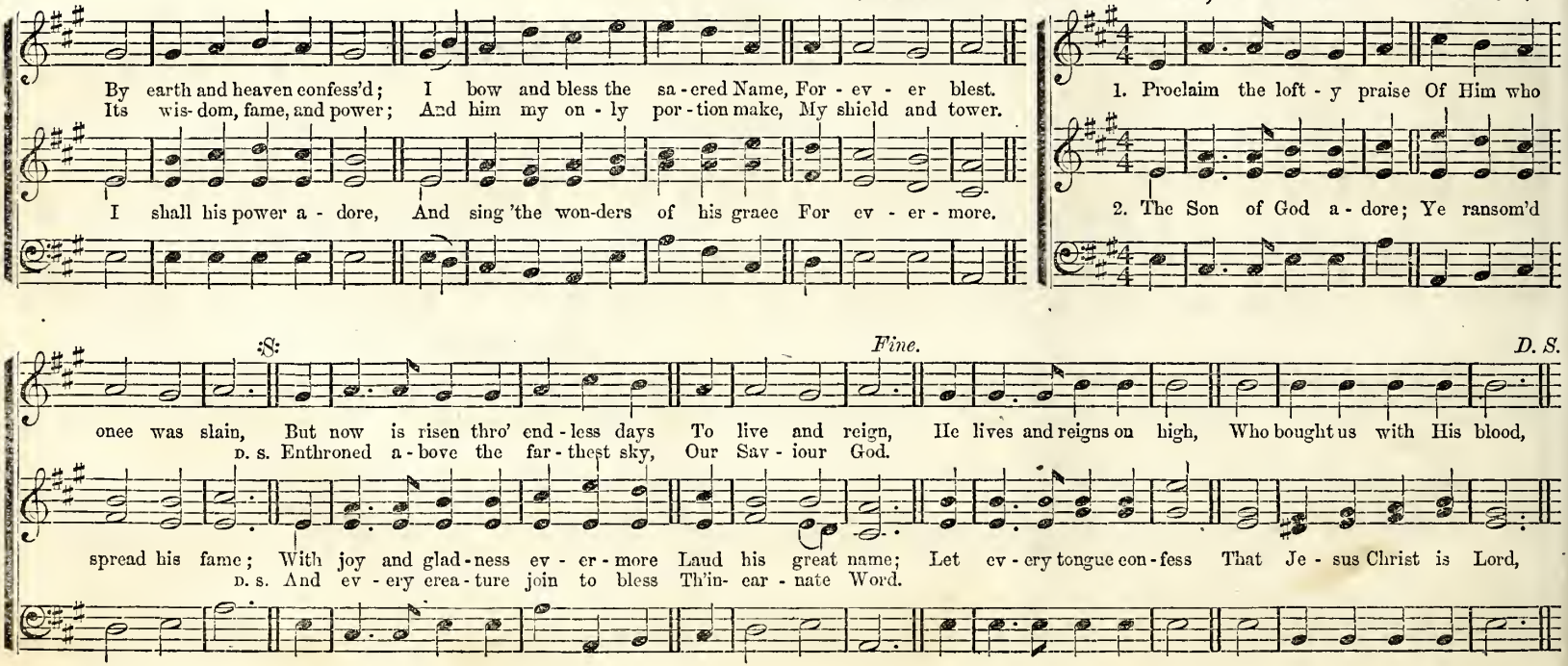
WM. B. BRADBURY.



268 (21st P. M.) **VAN-ALSTYNE. 6s, 8s & 4s.** CHESTER G. ALLEN.



(21st P. M.) **MUSCATINE. 6s, 8s & 4s.** WM. B. BRADBURY.



ARTHUR. 8s & 4s.

Bold.

1. Hark! how the gos-pel trumpet sounds, As thro' the world the ech - o bounds, Proclaiming to a ruined race, That through the riches of His grace,
2. Hail, Je - sus! all - vic-to-rious Lord! Be thou by all man - kind a-dored! For us didst thou the fight maintain, And o'er our foes the vict'ry gain,
3. And when, thro' grace, our course is run, The bat-tle fought, the vic - t'ry won, Then crowns unfad-ing we shall wear, The glo-ry of thy kingdom share,

THE NEW JERUSALEM. C. M. With Chorus.

G. P. BENJAMIN.

Sin - ners may see the Saviour's face, In end-less day.
That we, with thee, might ever reign, In end-less day.
With thee, our glorious leader, there, In end-less day.

1. Je - ru-salem! my happy home! Name ever dear to me! When shall my la-bors
2. Oh, when, thou city of my God, Shall I thy courts ascend, Where ev-ermore the
3. There happier bowers, than Eden's bloom, Nor sin nor sorrow know: Blest seats! thro' rude [and

Chorus.

have an end, In joy and peace in thee? There'll be no part-ing, There'll be no part-ing, There'll be no part-ing, There'll be no parting there.
an-gels sing, Where Sabbaths have no end? There'll be no part-ing, &c.

stormy scenes, I on-ward press to you. There'll be no part-ing, There'll be no part-ing, There'll be no part-ing, There'll be no parting there.

270 *Allegretto.*

TRUMBULL. 6s, 7s & 8s. Peculiar.

WM. B. BRADBURY.

1. Hark! hark! a shout of joy! The world, the world is call - ing In East and West, in North and South, See Satan's kingdom falling. Wake! wake! the church of

2. Trust, trust the faithful God: His promise is un - fail - ing; The prayer of faith can pierce the skies; Its breath is all-prevailing. Look! look! the fields are

God, And dis - si - pate thy slum-bers; Shake off thy dead-ly ap - a - thy, And mar - shal all thy numbers, And marshal all thy num - bers.

white: And stay thy hand no long - er; Tho' Sa-tan's mighty le-gions fight, The arm of God is strong - er, The arm of God is strong-er.

DROOPING SOULS. 7s, & 6s. Pec.

WM. B. BRADBURY.

1st. | 2nd. FINE. | D. C.

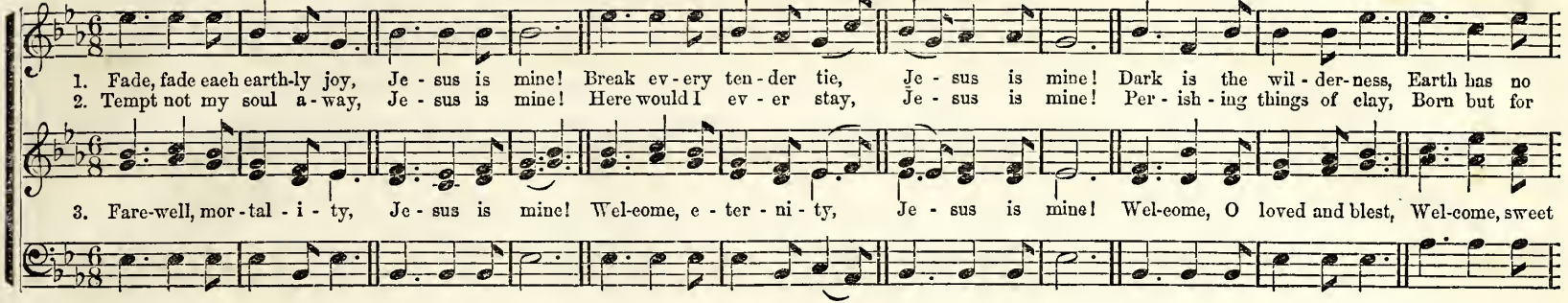
1. { Drooping souls, no long - er mourn, Je - sus still is pre - cious; [OMIT....] }
{ If to him you now re - turn, Heaven will be pro- [OMIT....] - pi - tious. } Je - sus now is pass-ing by, Call - ing wanderers near him;
D. C. Drooping souls, you need not die, If you will but ..... hear him.

2. { He has par - dons, full and free, Droop-ing souls to glad - den; [OMIT....] }
{ Still he cries—"Come un-to me, Wea - ry, heav - y, [OMIT....] la - den." } Tho' your sins like mountains high, Rise, and reach to heav - en;
D. C. Soon as you on him re - ly, All shall be for - - - giv - en.

D. C.

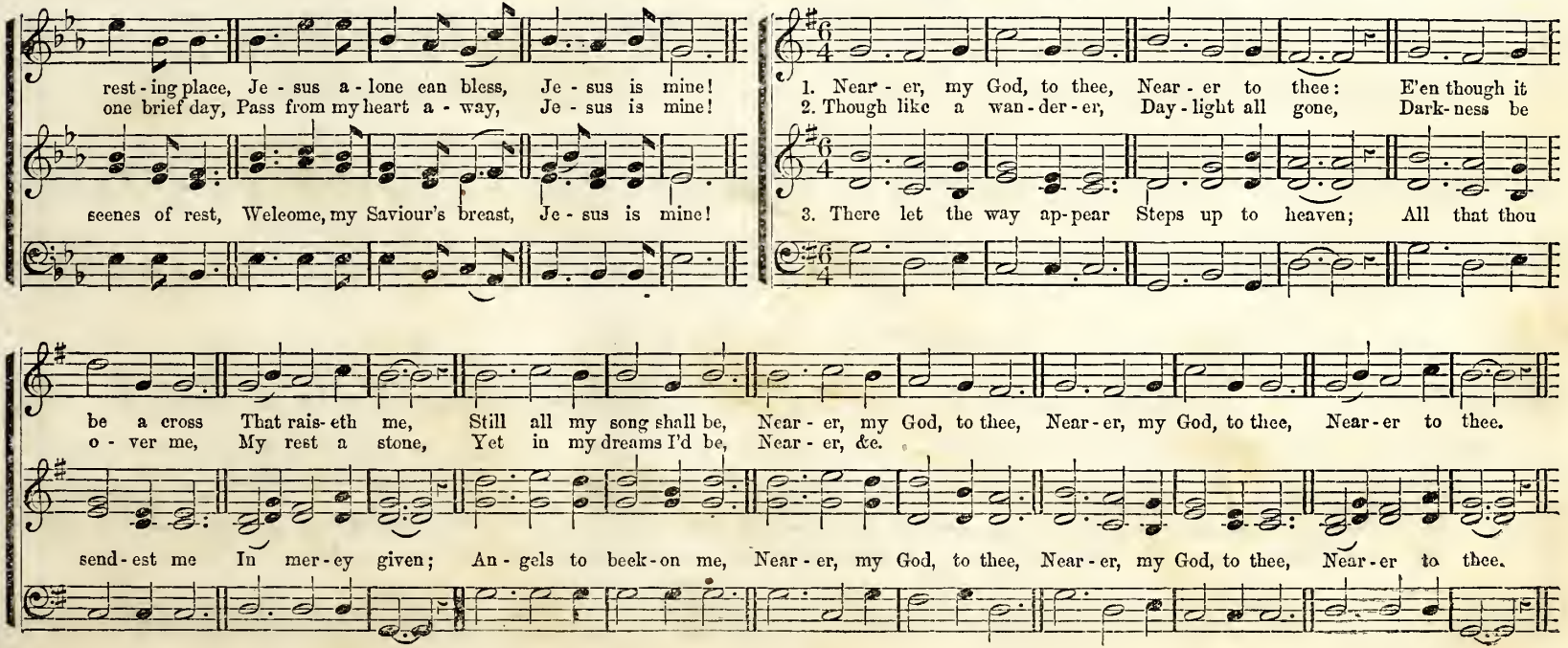
JESUS IS MINE. 6s & 4s.

T. E. PERKINS. By permission.



BETHANY. 6s & 4s.

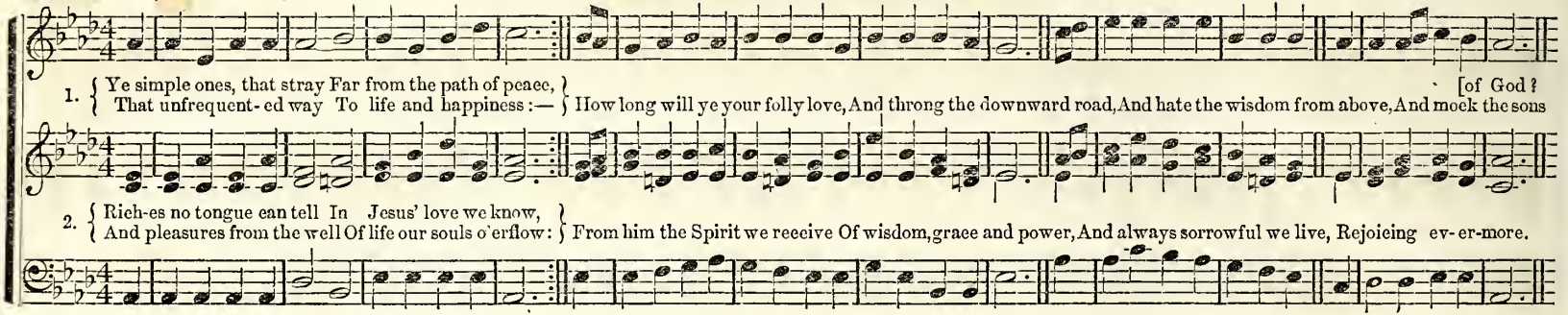
Dr. L. MASON. By permission.



272 (24th P. M.)

YORKVILLE. 6s & 8s.

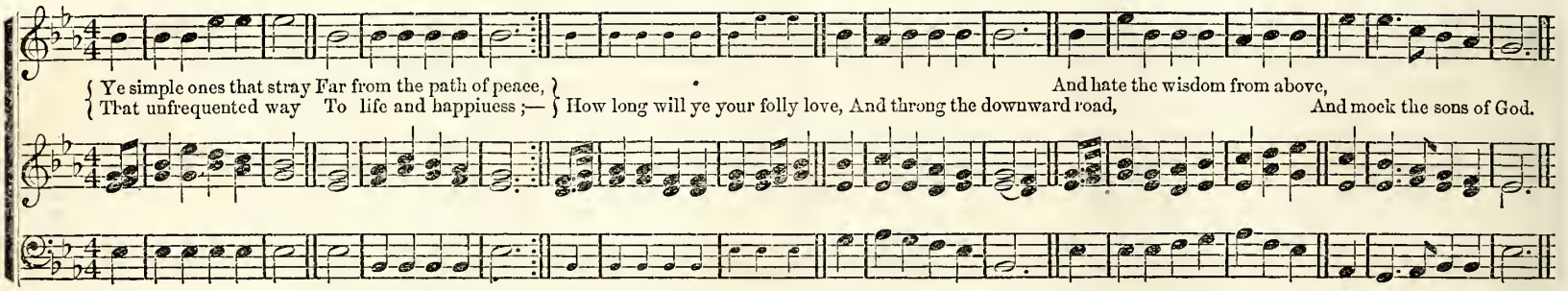
WM. F. SHERWIN.



(24th P. M.)

ELLERY. 6s & 8s.

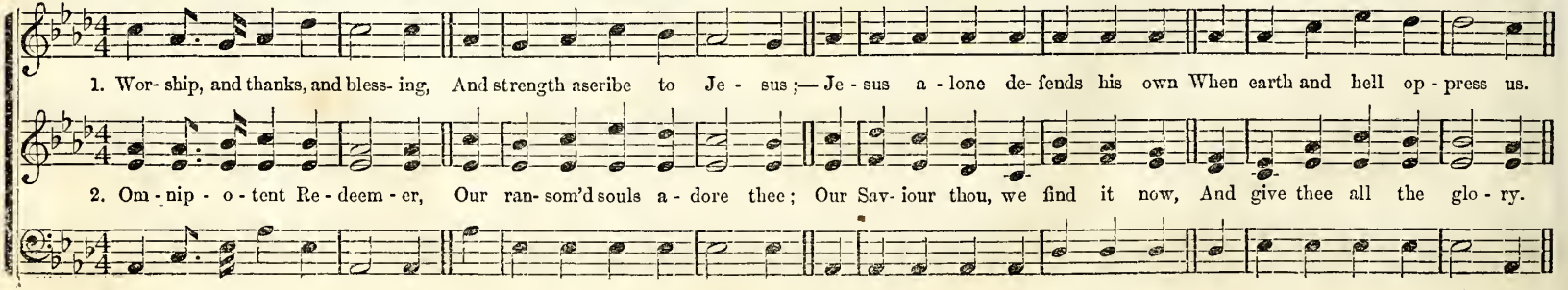
HUBERT P. MAIN.

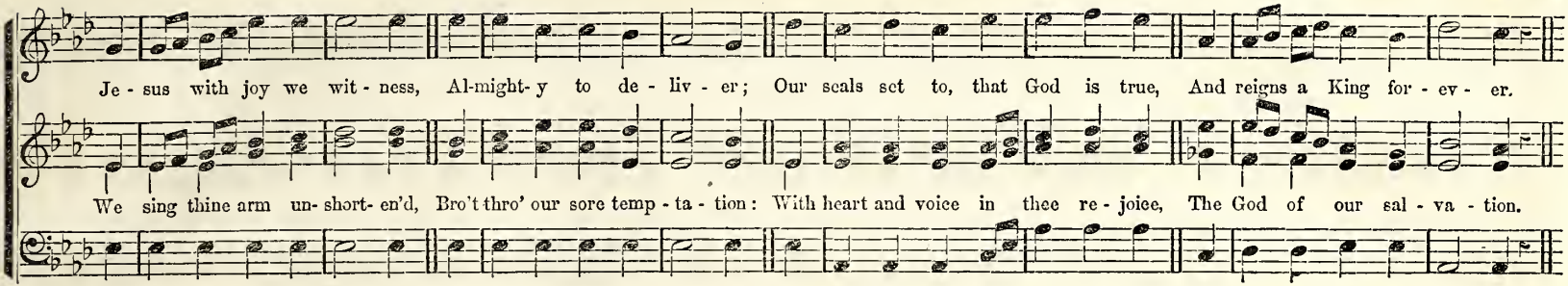


(25th P. M.)

GOFFE. 7s, 8s & 7s.

CHESTER G. ALLEN.

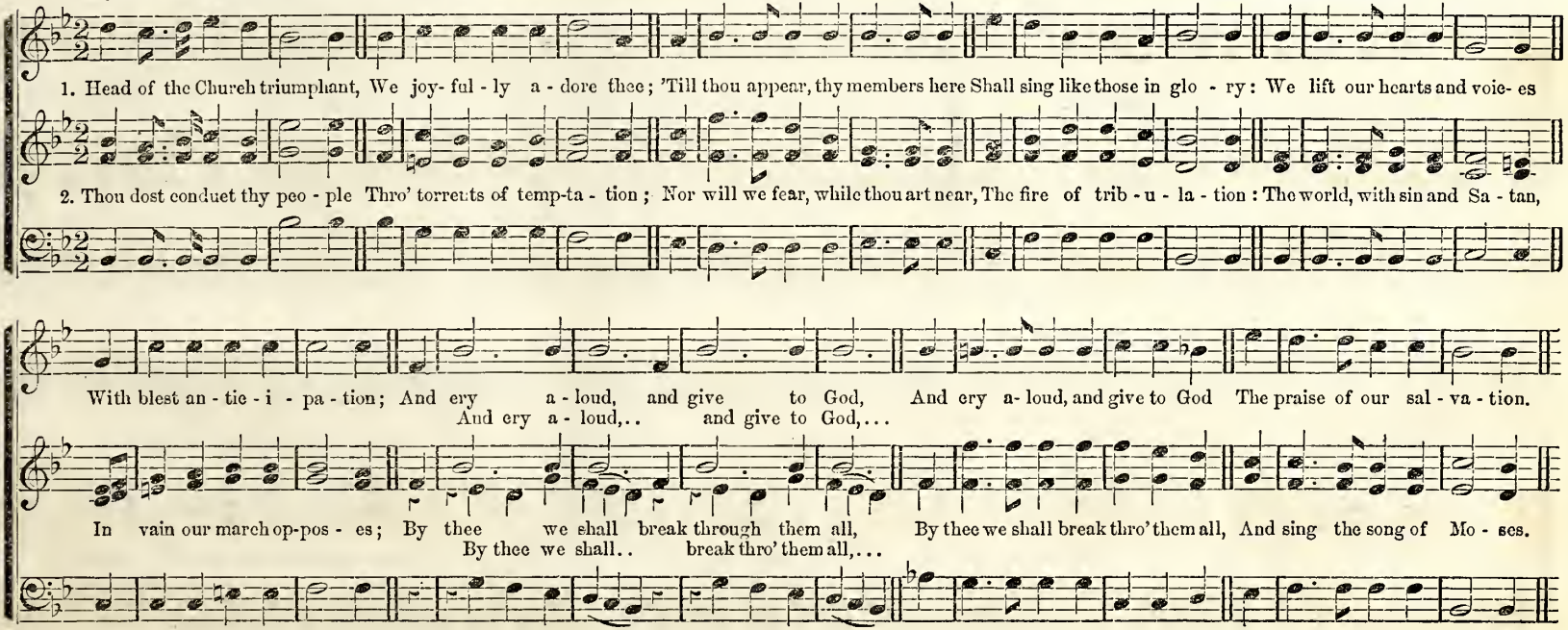




(25th P. M.) HEAD OF THE CHURCH TRIUMPHANT. 7s, 8s & 7s.

May be used as a short Anthem.

Arranged from MENDELSSOHN, by W. F. S.



274 *Earnestly.*

HARK! 'TIS THE WATCHMAN'S CRY.

W. U. BUTCHER.

m *f* *m* *f* *mp*

1. Hark! 'tis the watchman's cry, Wake, brethren, wake! Je - sus our Lord is nigh, Wake, brethren, wake! Sleep is for sons of night; Children are ye of light;
2. Call to each working band, Wateh, brethren, wateh! Clear is our Lord's eommand, Watch, brethren, wateh! Be ye as men that wait All at the Master's gate;
3. Heed we the steward's eall, Work, brethren, work! There's work enough for all, Work, brethren, work! This vineyard of the Lord Fresh la - bor will af - ford;

Words by FANNY CROSBY.

SWELL THE SONG OF JESUS.

W. H. DOANE.

f

Yours is the glo - ry bright; Wake, brethren, wake!
E'en though he tar - ry late, Wateh, brethren, wateh!
Yours is a sure re - ward, Work, brethren, work!

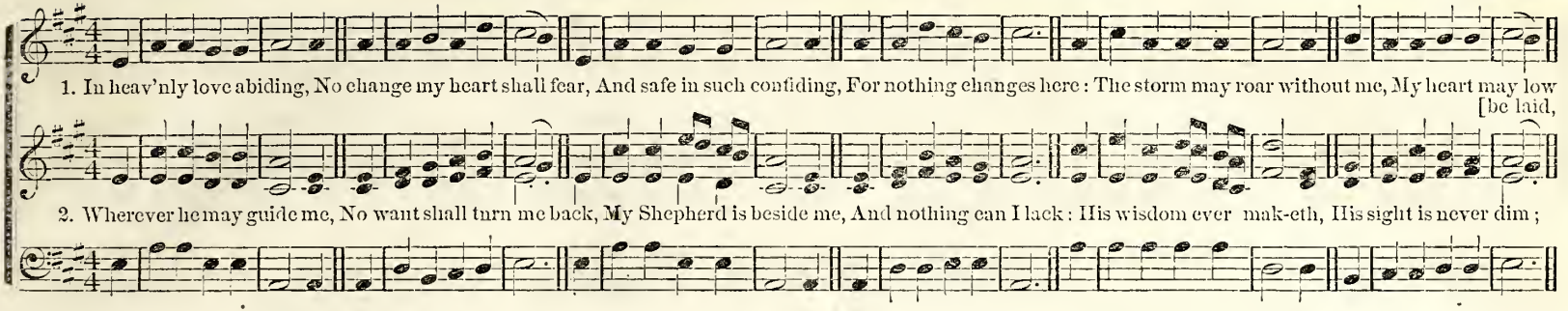
DUET.

1. Oh, sing the song of Je - sus, While wandering an - gels sing; Let all the earth a -
2. Pro - claim in loud - est num-bers His might - y works a - broad, And be his name ex -
3. The spring of all our com - fort, Our best and dear - est friend! His truth is ev - er -

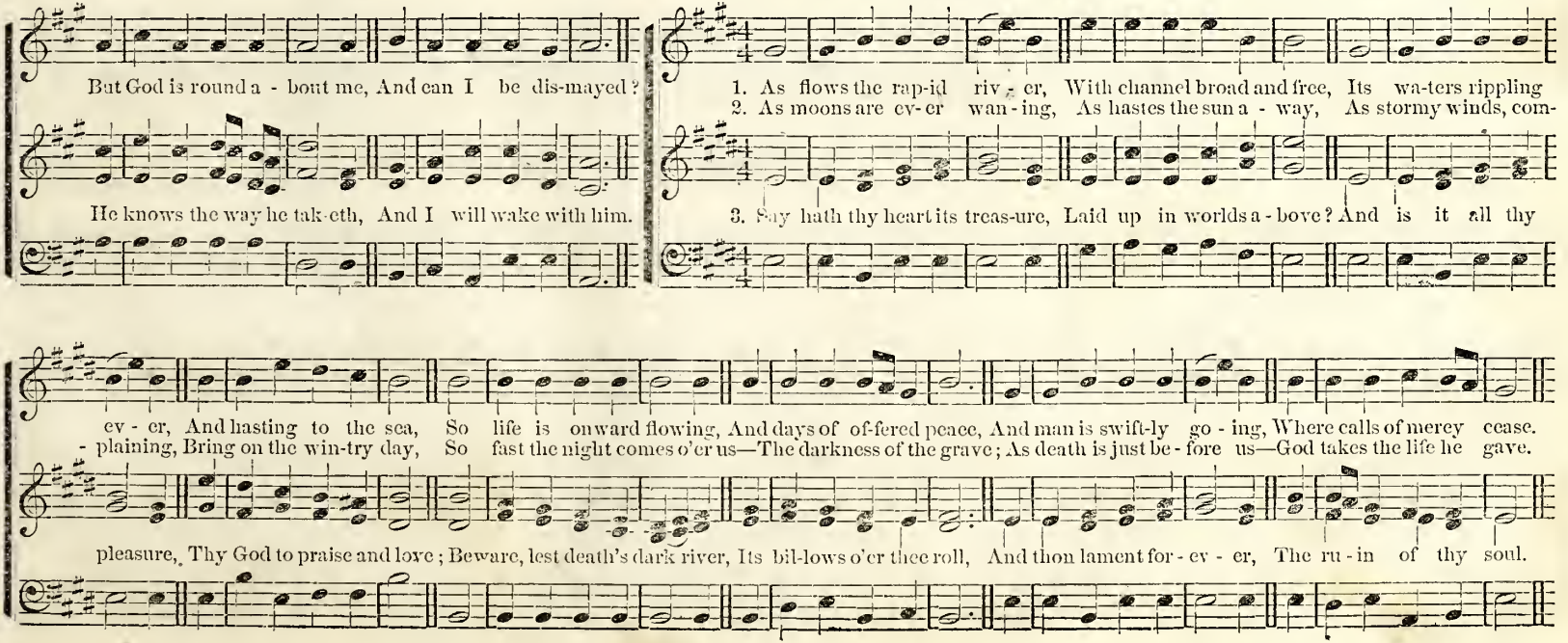
CHORUS.

dore him, Our great and glorious King! Oh, swell the song, Oh, swell the song, Oh, swell the song of Je-sus! Oh, swell the song, Oh, swell the song of Je-sus and his love.
alt - ed, Our Sav - iour and our God. Oh, swell the song,.... Oh, swell the song of Je - sus! Oh, swell the song.... of Je- sus and his love.
last - ing, His mer - cies nev - er end. Oh, swell the song, Oh, swell the song, Oh, swell the song of Je-sus! Oh, swell the song, Oh, swell the song of Je-sus and his love.

(26th P. M.) **CASTLEMONT. 7s & 6s. Peculiar.** GEO. F. ROOT. From "Triumph," by permission.



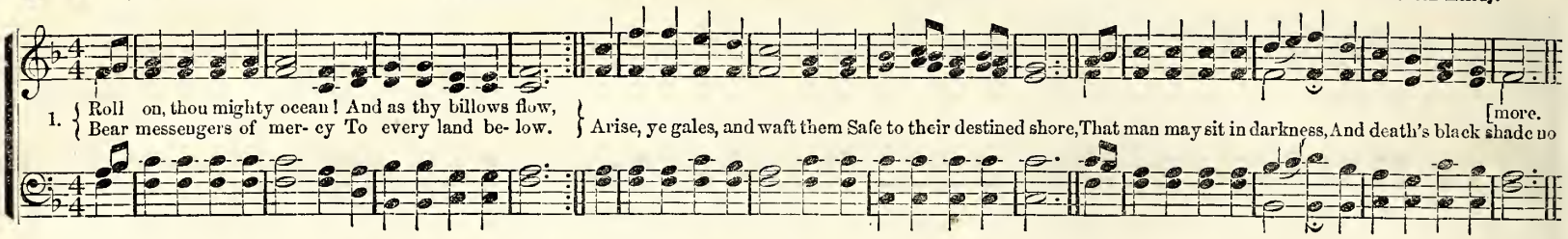
(26th P. M.) **PASSAIC. 7s & 6s. Peculiar.** WM. B. BRADBURY.



276 (26th P. M.)

MILLENIUM SONG. 7s & 6s. Peculiar.

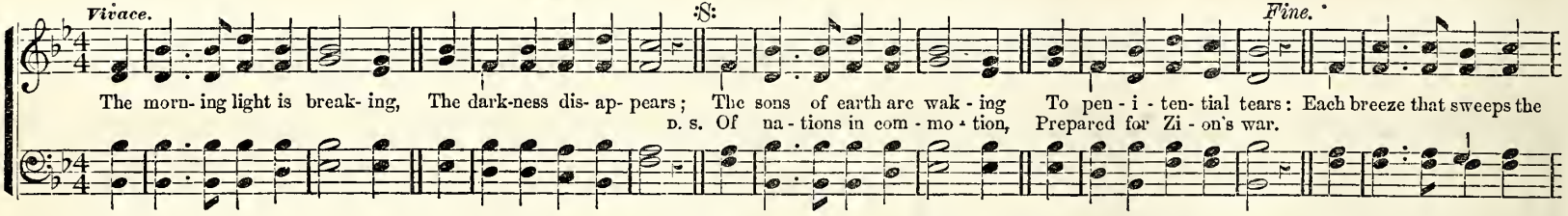
Greek Melody.



(26th P. M.)

WEBB. 7s & 6s. Peculiar.

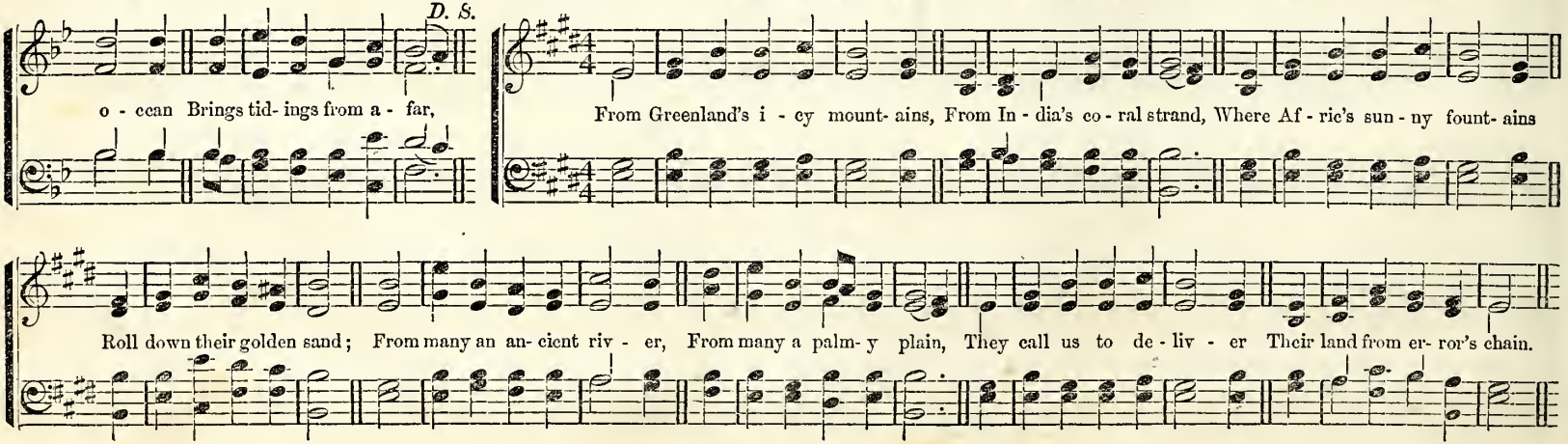
GEO. J. WEBB.

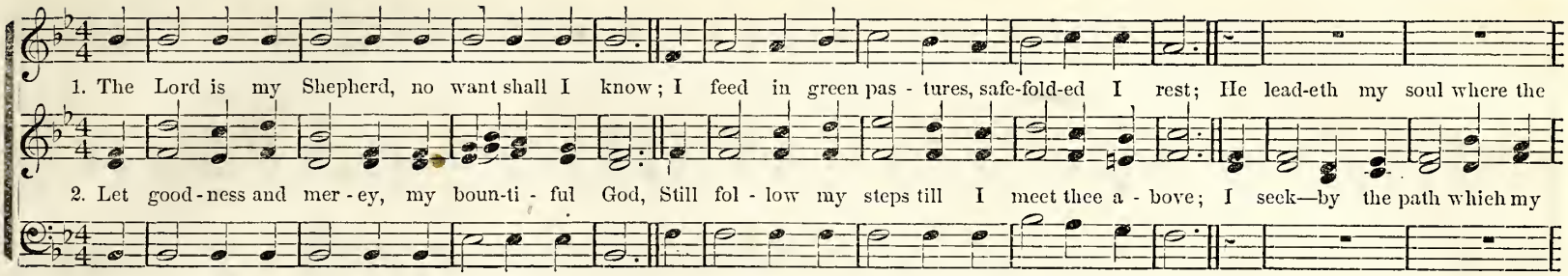


(26th P. M.)

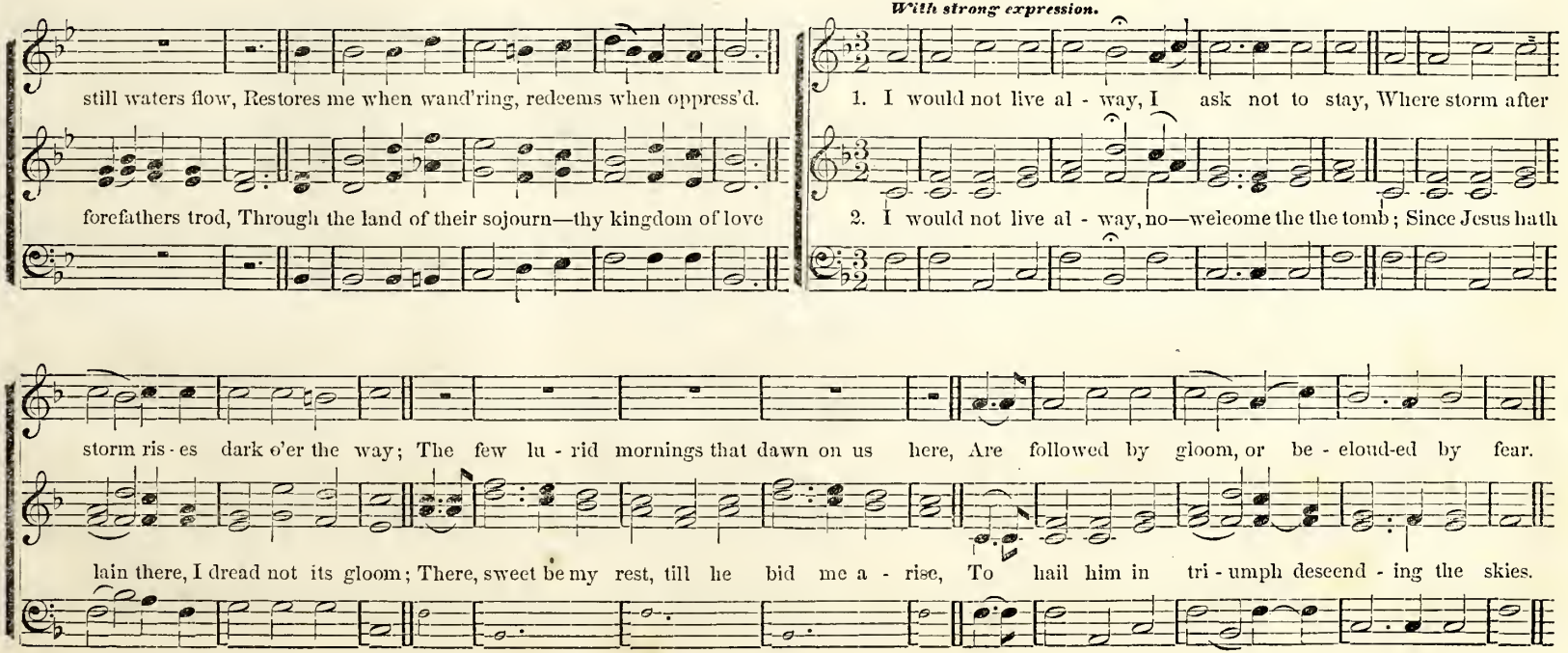
MISSIONARY HYMN. 7s & 6s.

Dr. L. MASON.





(27th P. M.) **FREDERICK. 11s.** GEO. KINGSLEY.



278 (27th P. M.)

KEDRON'S BROOK. IIs. 4 lines.

HUBERT P. MAIN.

Smooth and Flowing.

FINE.

Thou sweet glid - ing Ke - dron, by thy sil - ver stream,
Our Sav - iour would lin - ger in moon - light's soft beam; And by thy bright wa - ters till mid - night would stay. And

D. C. — lose in thy mur - murs the toils of the day. And

(27th P. M.)

LEVALLEY. IIs.

WM. F. SHERWIN.

Gracefully.

FINE. D. C.

The Lord is my Shep - herd, no want shall I know;
I feed in green pas - tures, safe fold - ed I rest; He lead - eth my soul where the still wa - ters flow,

D. C. Re - stores me when wan - d'ring, re - deems when op - pressed.

(27th P. M.)

CANA. IIs.

Arr. by GEO. KINGSLEY.

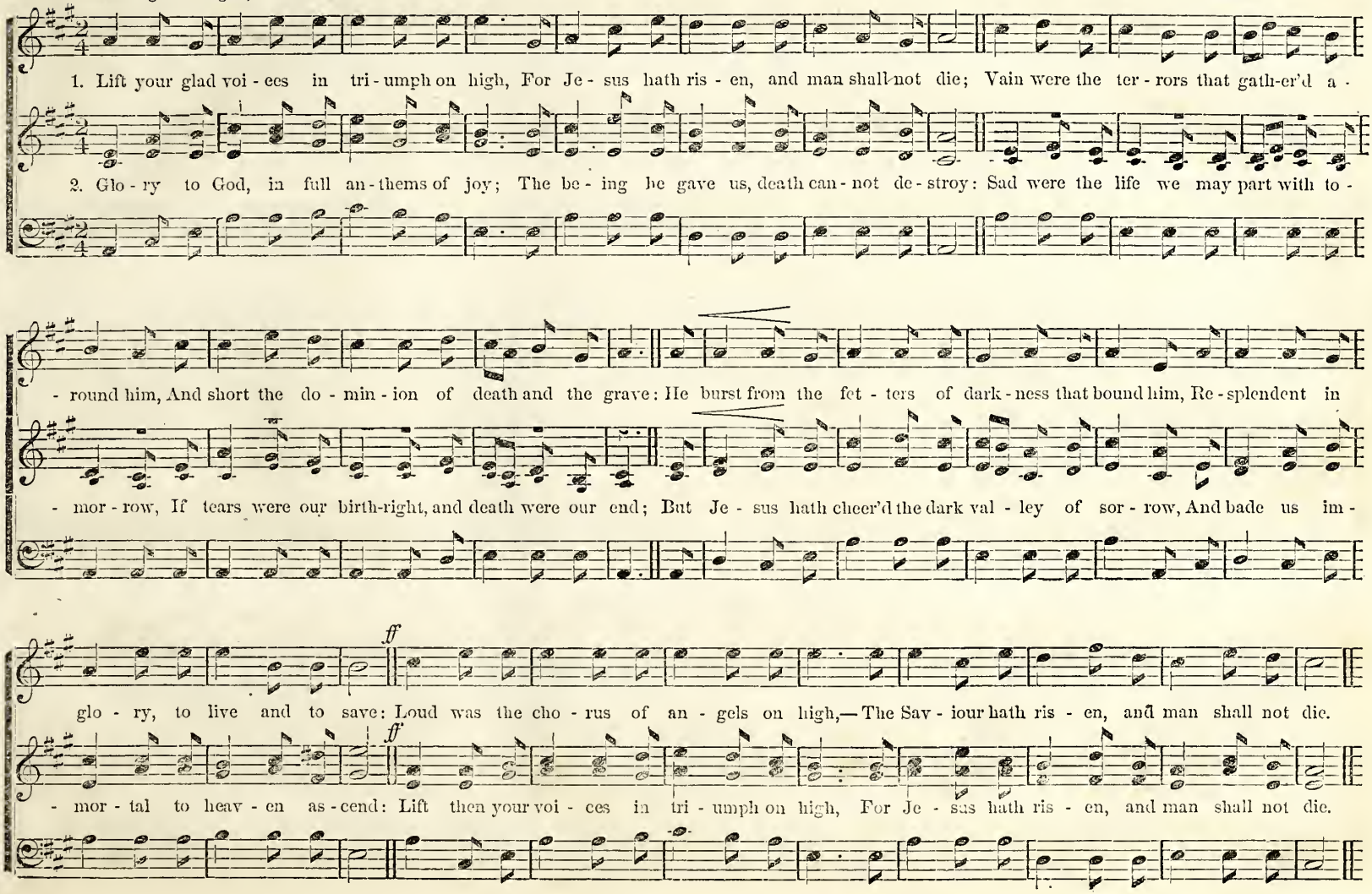
FINE. D. C.

Thou sweet glid - ing Ke - dron, by thy sil - ver stream,
Our Sav - iour would lin - ger in moon - light's soft beam; And by thy bright wa - ters till mid-night would stay,

D. C. And lose in thy mur - murs the toils of the day.

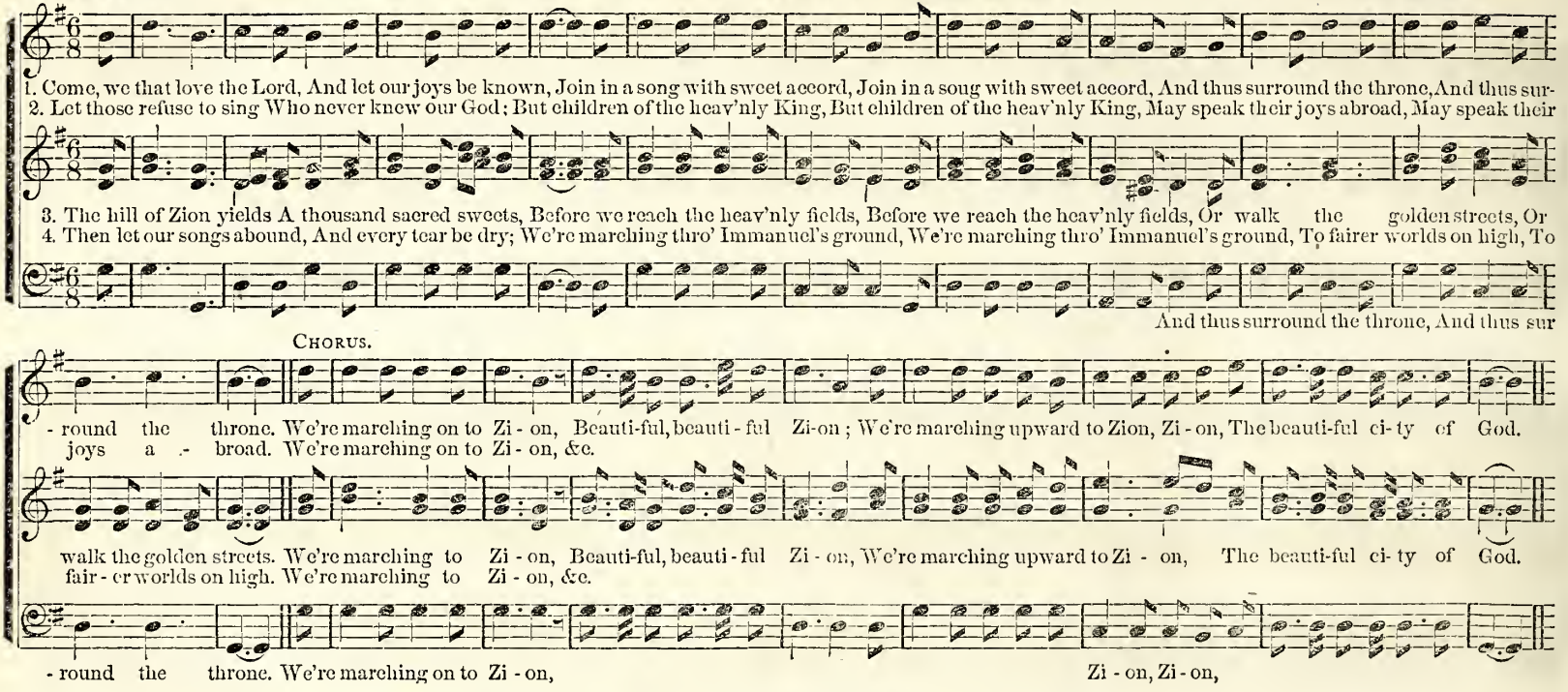
With great Vigor, but not too fast.

WM. F. SHERWIN.



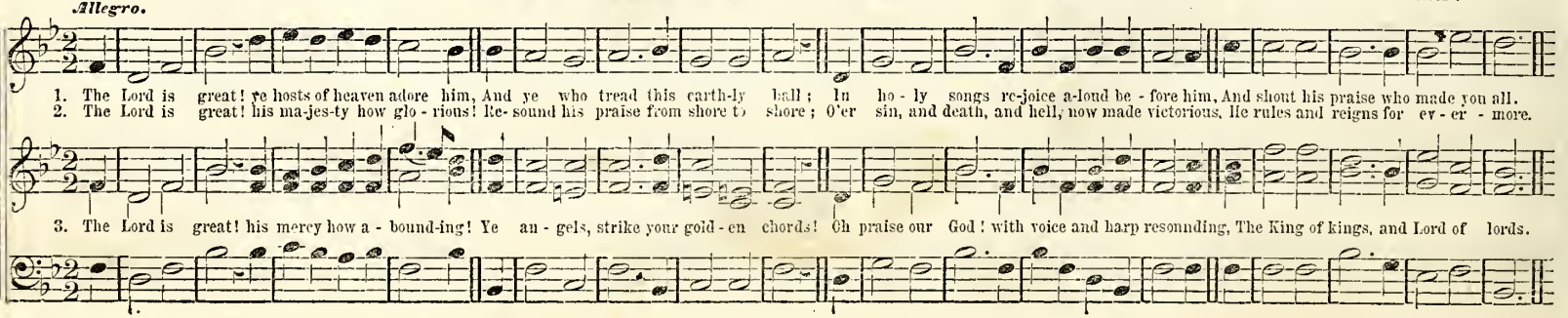
280 *Spirited.* WE'RE MARCHING TO ZION. S. M. With Chorus.

R. LOWRY.

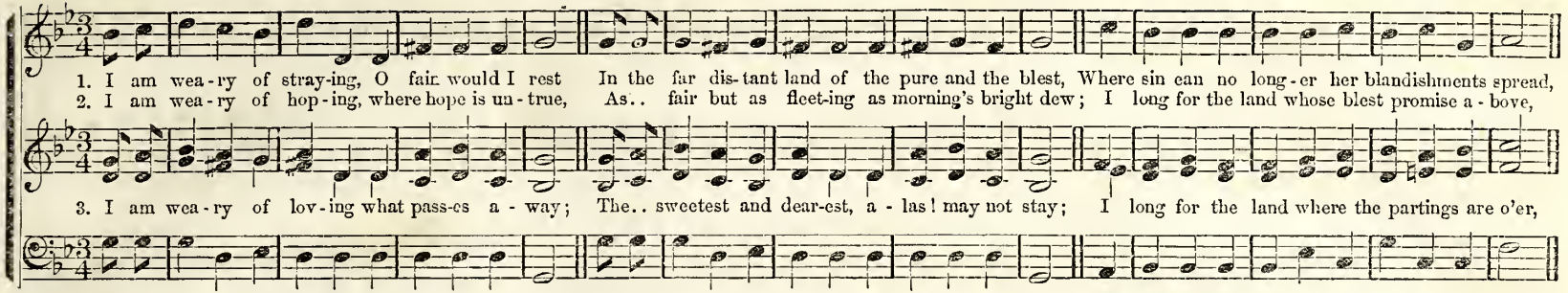


THE LORD IS GREAT. IIs & 8s.

Dr LOWELL MASON.



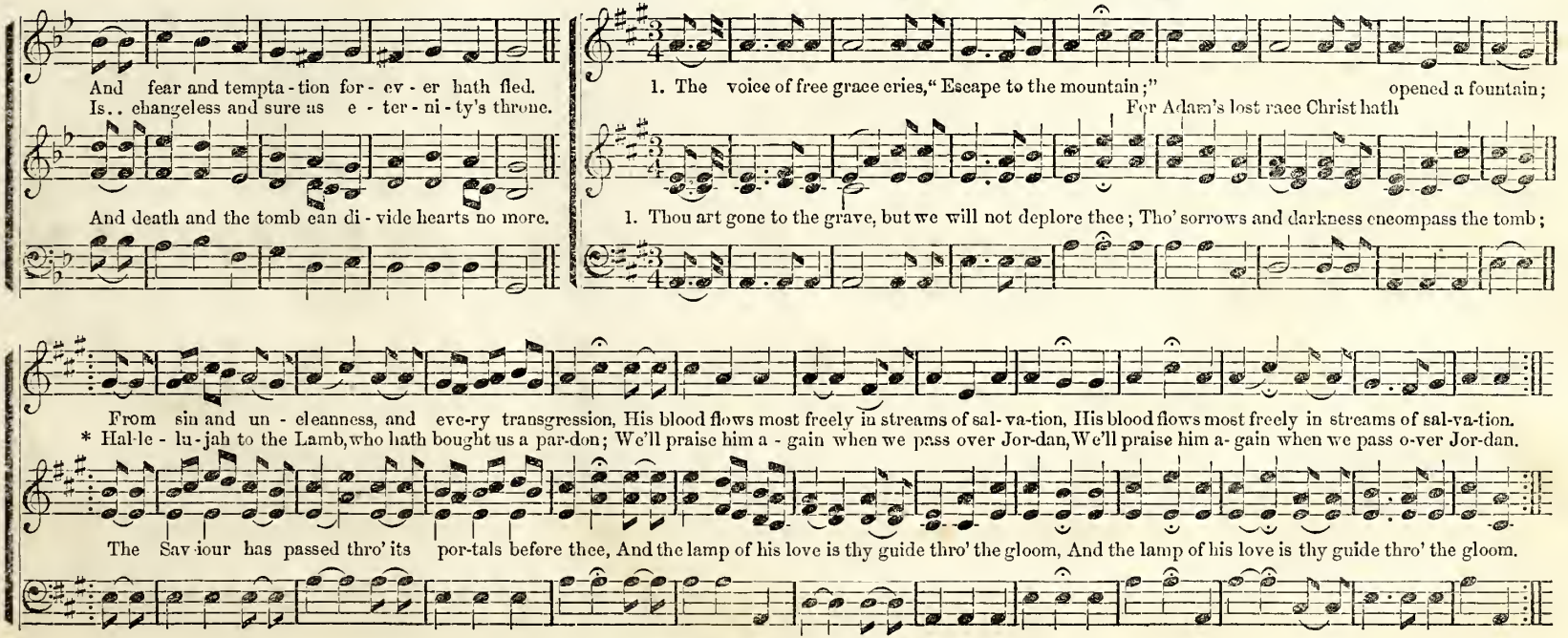
WEARY OF STRAYING. 12s.



(29th P. M.)

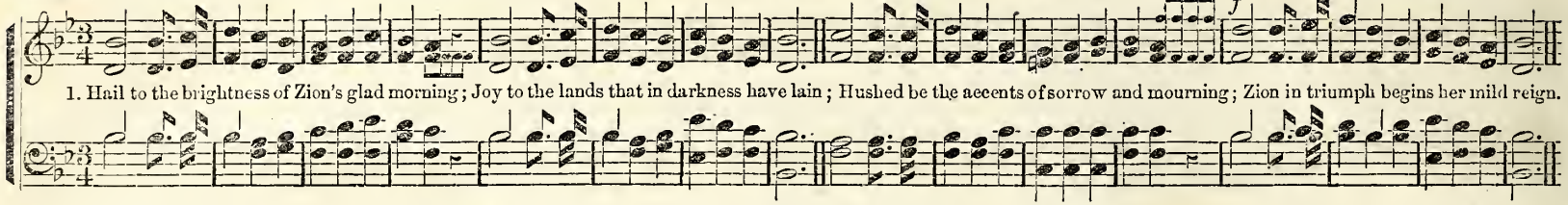
SCOTLAND. 12s.

Dr. JER. CLARKE.



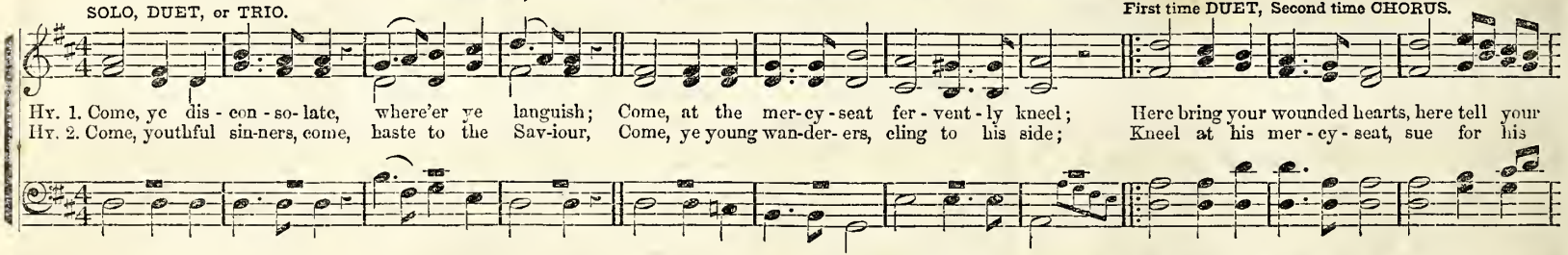
* [illegible] each verse.

282 (30th P. M.) **HAIL TO THE BRIGHTNESS. IIs & IOs.** WM. B. BRADBURY.

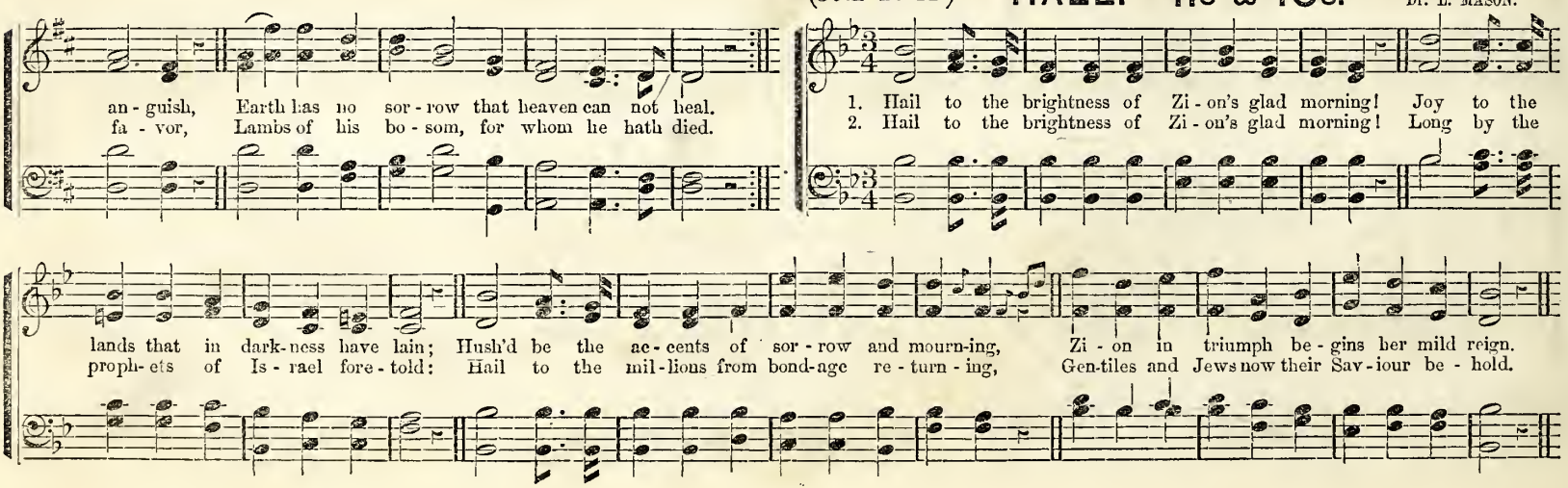


(30th P. M.) **COME, YE DISCONSOLATE. IIs & IOs.** S. WEBBE.

SOLO, DUET, or TRIO. First time DUET, Second time CHORUS.



(30th P. M.) **HALE. IIs & IOs.** Dr. L. MASON.



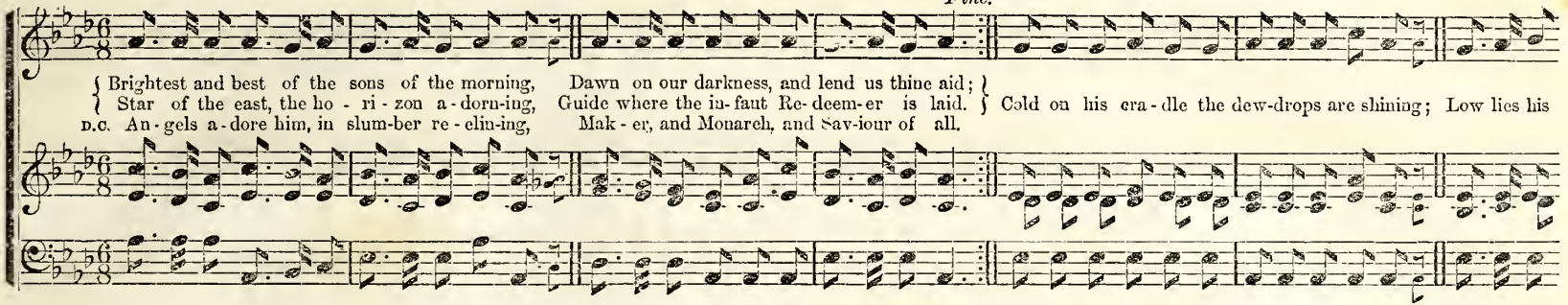
(30th P. M.)

BRIGHTEST AND BEST. 11s & 10s.

Arranged.

Fine.

{ Brightest and best of the sons of the morning, Dawn on our darkness, and lend us thine aid; }
{ Star of the east, the ho - ri - zon a - dorn-ing, Guide where the in-faut Re-deem-er is laid. } Cold on his cra - dle the dew-drops are shining; Low lies his
D.C. An - gels a - dore him, in slum-ber re - clin-ing, Mak - er, and Monarch, and Sav-iour of all.



(31st P. M.)

MARCIA. 8,8,8,4.

WM. F. SHERWIN.

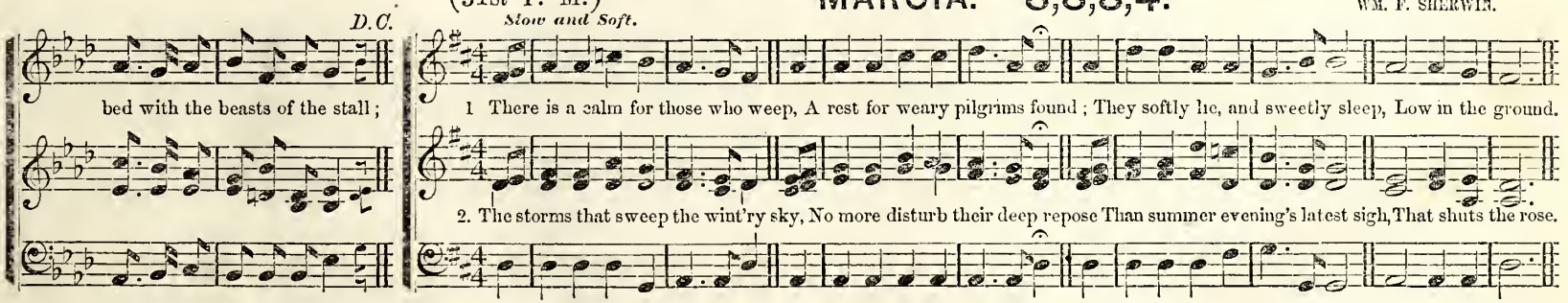
D.C.

Slow and Soft.

bed with the beasts of the stall;

1 There is a calm for those who weep, A rest for weary pilgrims found; They softly lie, and sweetly sleep, Low in the ground.

2. The storms that sweep the wint'ry sky, No more disturb their deep repose Than summer evening's latest sigh, That shuts the rose.



(30th P. M.)

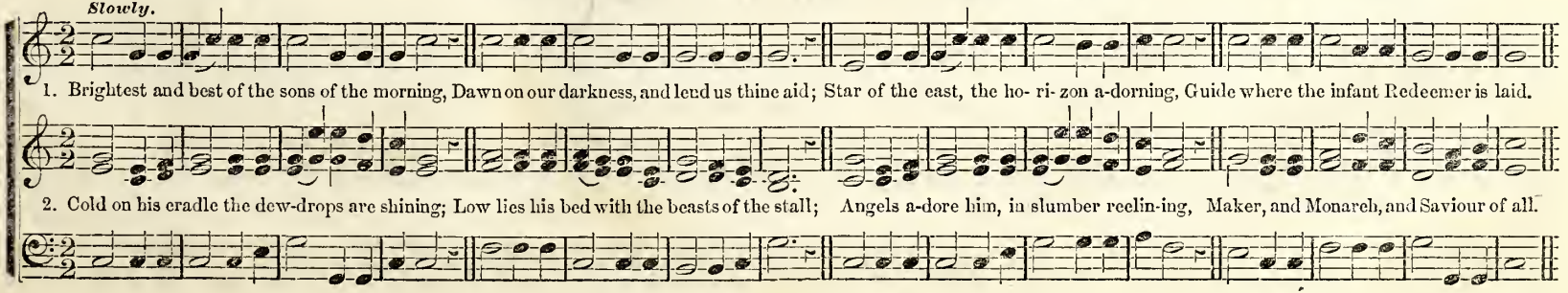
STAR OF THE EAST. 11s & 10s.

W. U. BUTCHER.

Slowly.

1. Brightest and best of the sons of the morning, Dawn on our darkness, and lend us thine aid; Star of the east, the ho- ri- zon a-dorning, Guide where the infant Redeemer is laid.

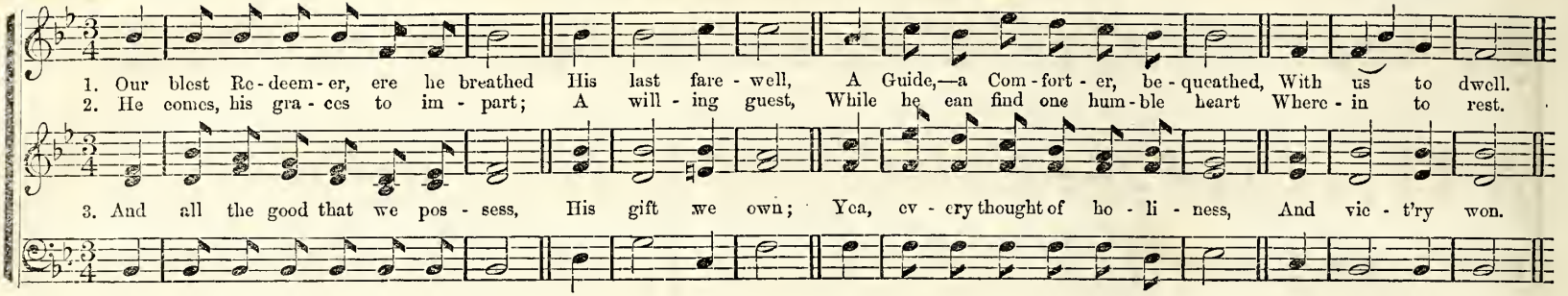
2. Cold on his cradle the dew-drops are shining; Low lies his bed with the beasts of the stall; Angels a-dore him, in slumber reclin-ing, Maker, and Monarch, and Saviour of all.



284 (31st P. M.)

CARTER. 8s, 6s & 4s.

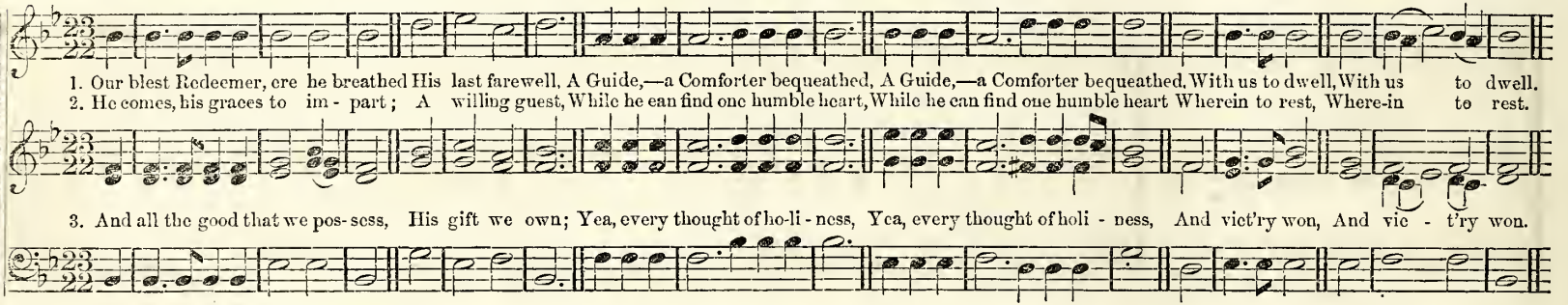
WM. F. SHERWIN.



(31st P. M.)

UNITY. 8s, 6s & 4s.

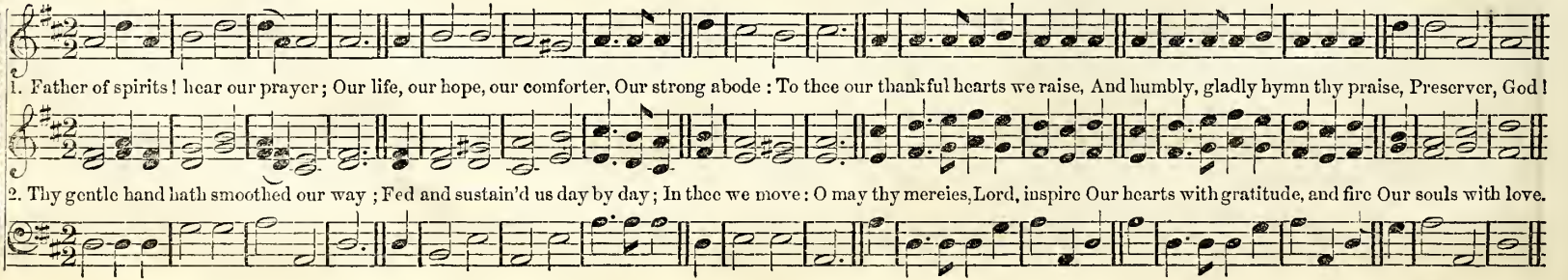
Arr. by S. M.



(32d P. M.)

CONTRITION. 8s & 4s.

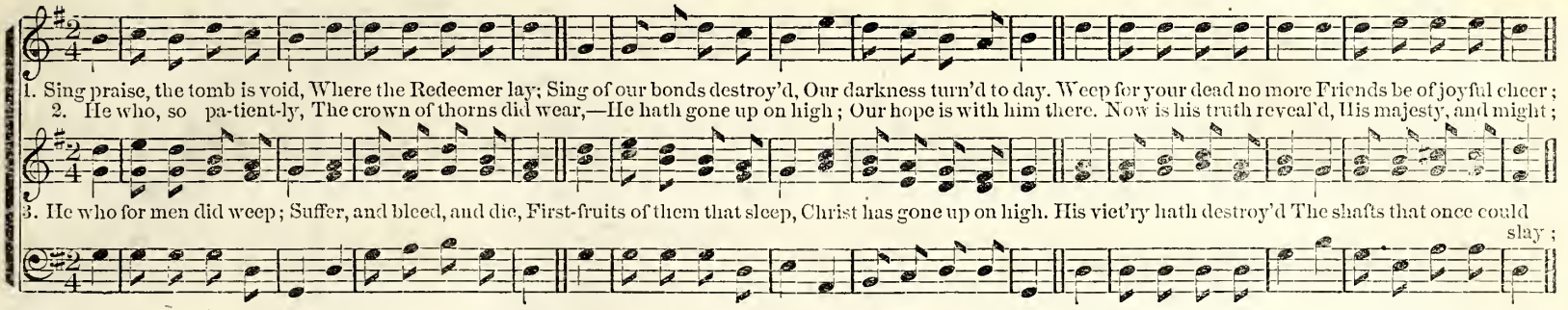
I. B. WOODBURY.



(33rd P. M.)

MERRIFIELD. 6s. Double.

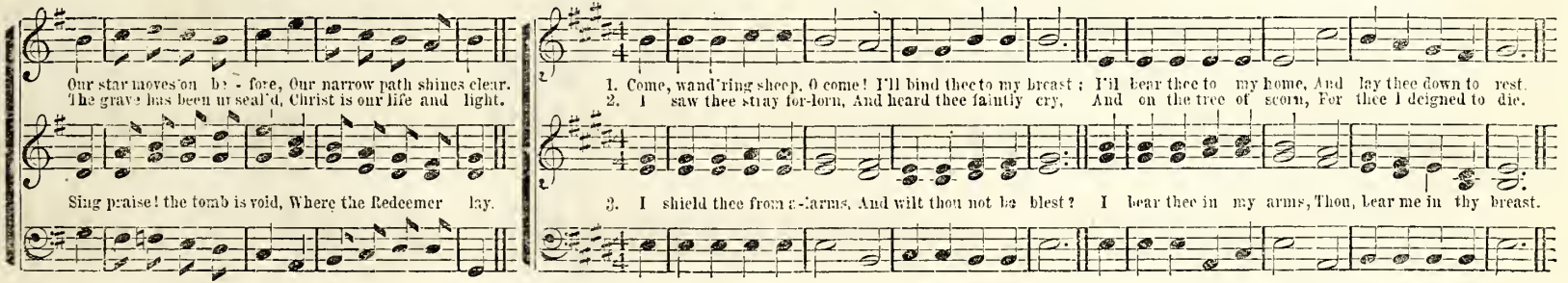
WM. F. SHERWIN.



(33rd P. M.)

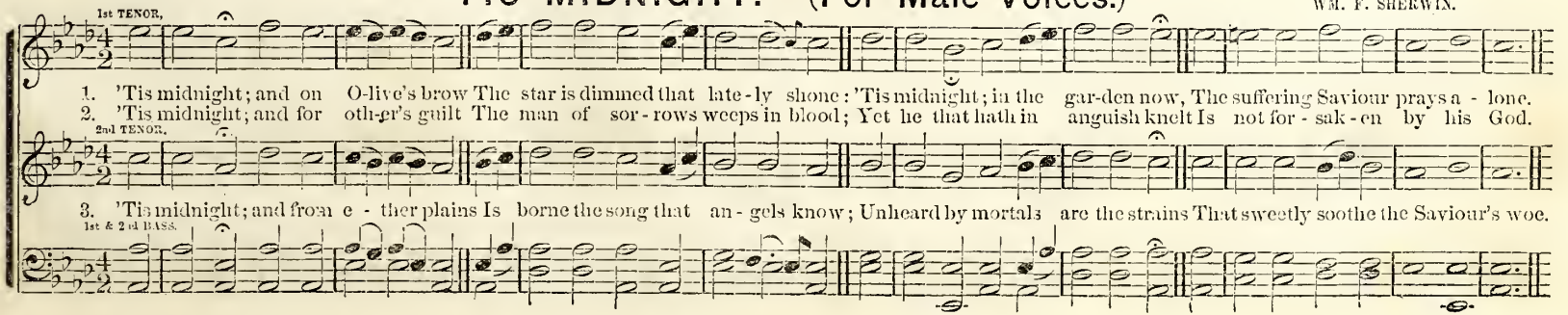
RIPPLE. 6s.

WM. B. BRADBURY.



'TIS MIDNIGHT. (For Male Voices.)

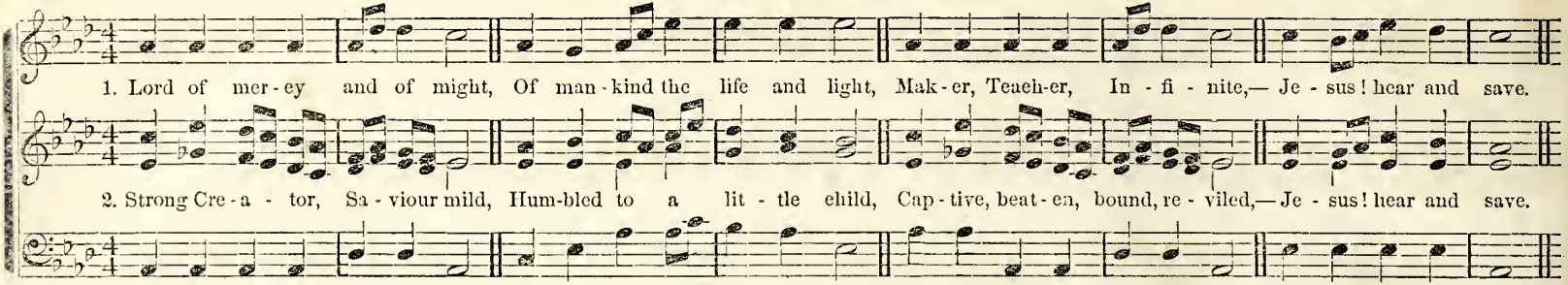
WM. F. SHERWIN.



286 (34th P. M.)

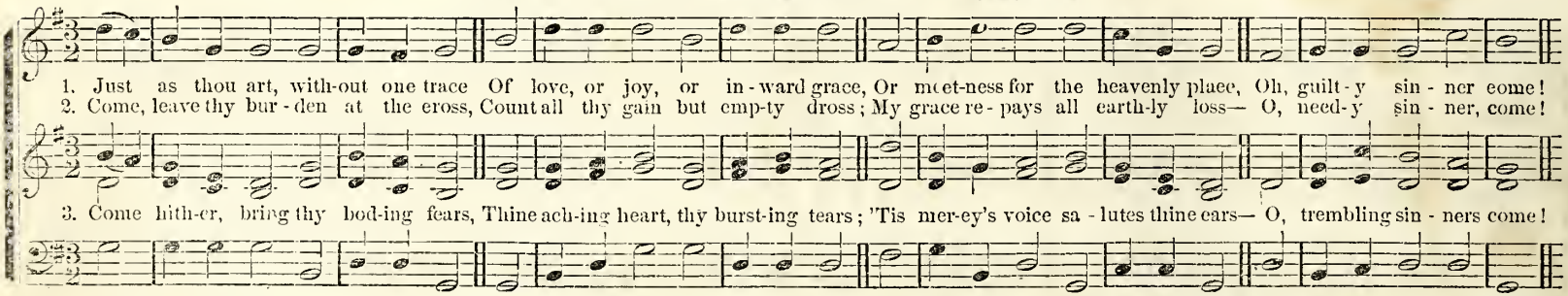
LIPPITT. 7s & 5.

CHESTER G. ALLEN.



JUST AS THOU ART. 8,8,8,6.

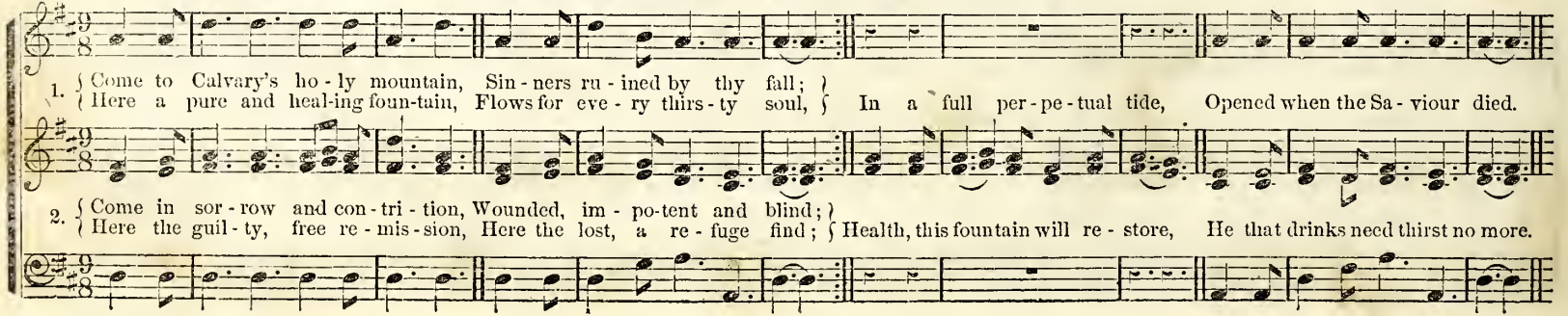
R. LOWRY.



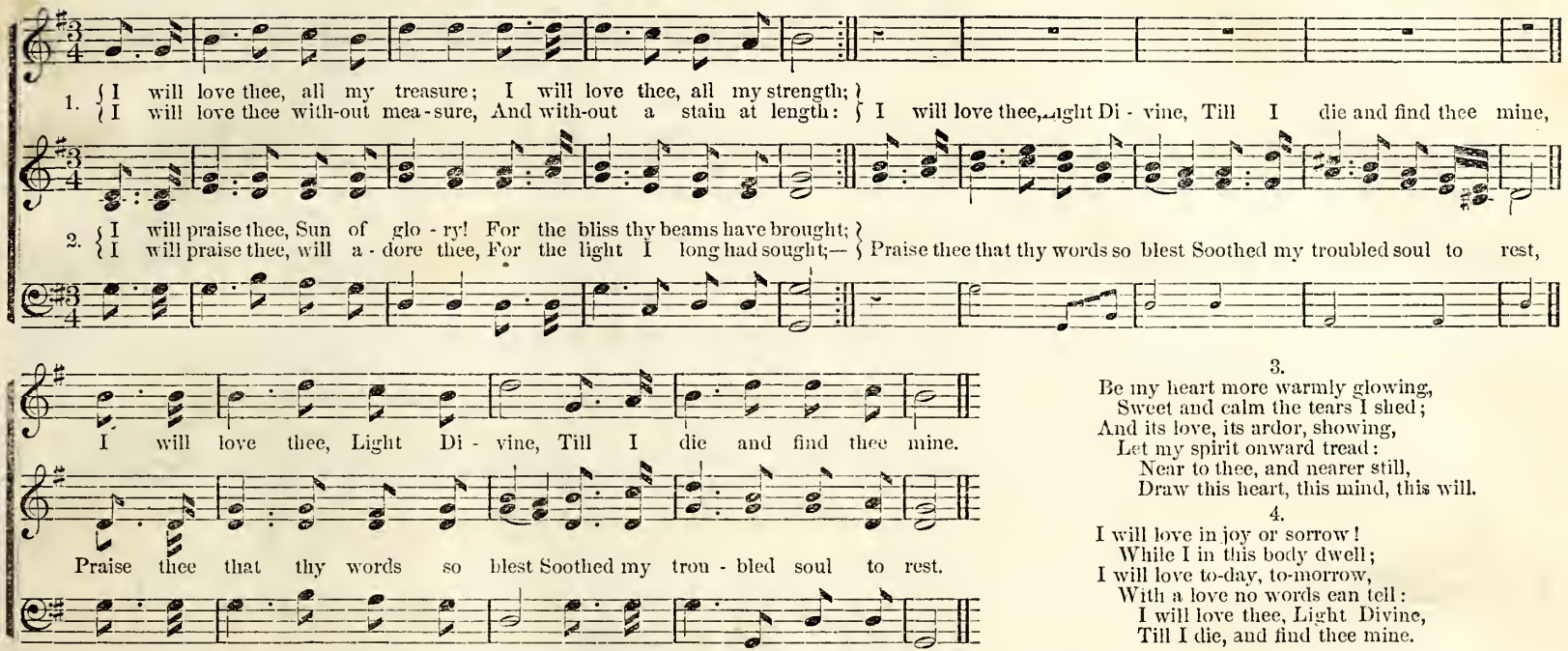
(35th P. M.)

INDIANOLA. 8s & 7s. Peculiar.

I. B. WOODBURY.



WHITEHEAD. 8s, 7s & 7s.



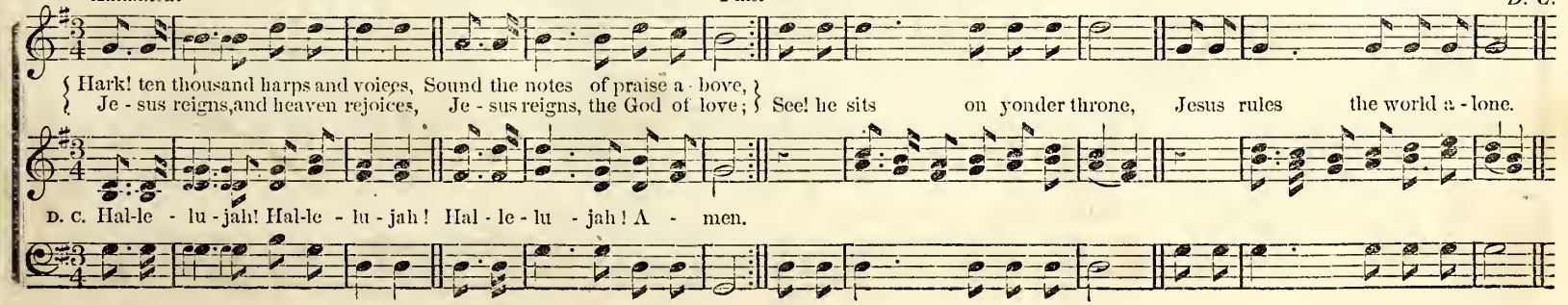
3.
Be my heart more warmly glowing,
Sweet and calm the tears I shed;
And its love, its ardor, showing,
Let my spirit onward tread:
Near to thee, and nearer still,
Draw this heart, this mind, this will.

4.
I will love in joy or sorrow!
While I in this body dwell;
I will love to-day, to-morrow,
With a love no words can tell:
I will love thee, Light Divine,
Till I die, and find thee mine.

(35th P. M.)

HARWELL. 8s, 7s & 7, Or 8s & 7s.

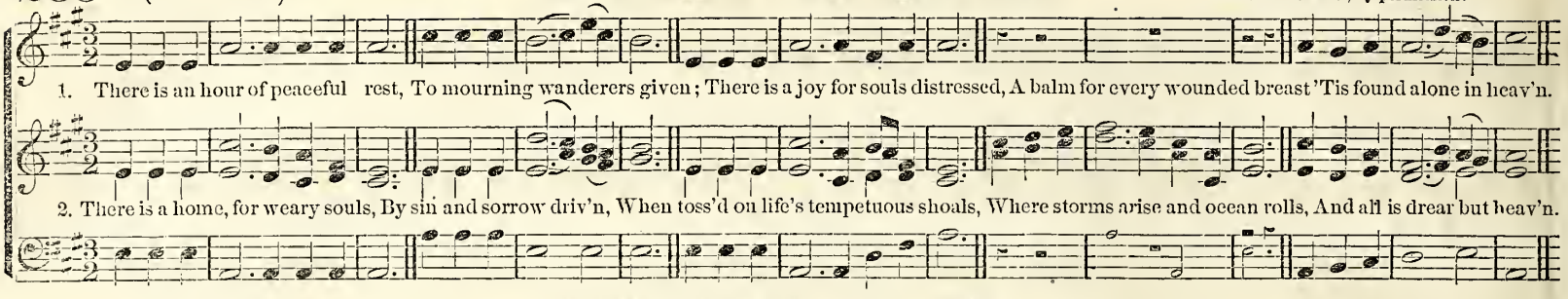
Dr. L. MASON. By permission.



288 (36th P. M.)

TAPPAN. C. M. 8s & 6s.

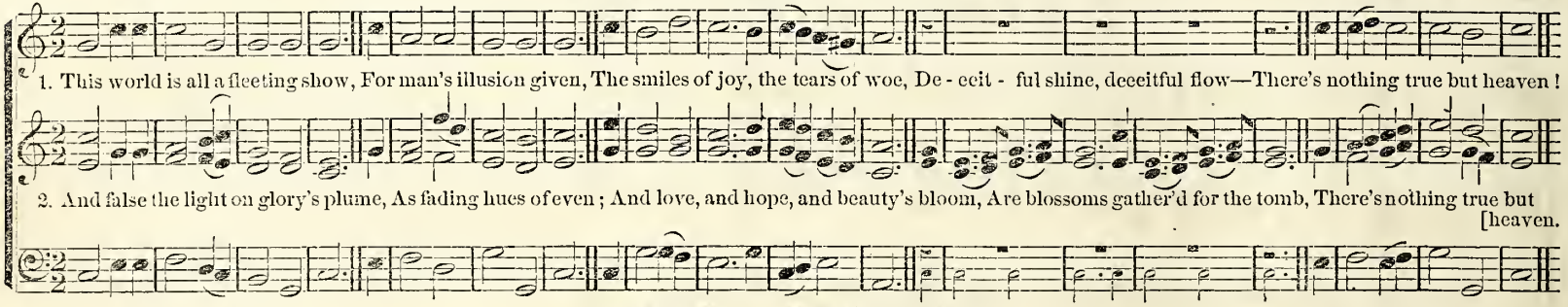
GEO. KINGSLEY, by permission.



(36th P. M.)

LANESBORO'. 8s & 6s.

ENGLISH.



(12th P. M.)

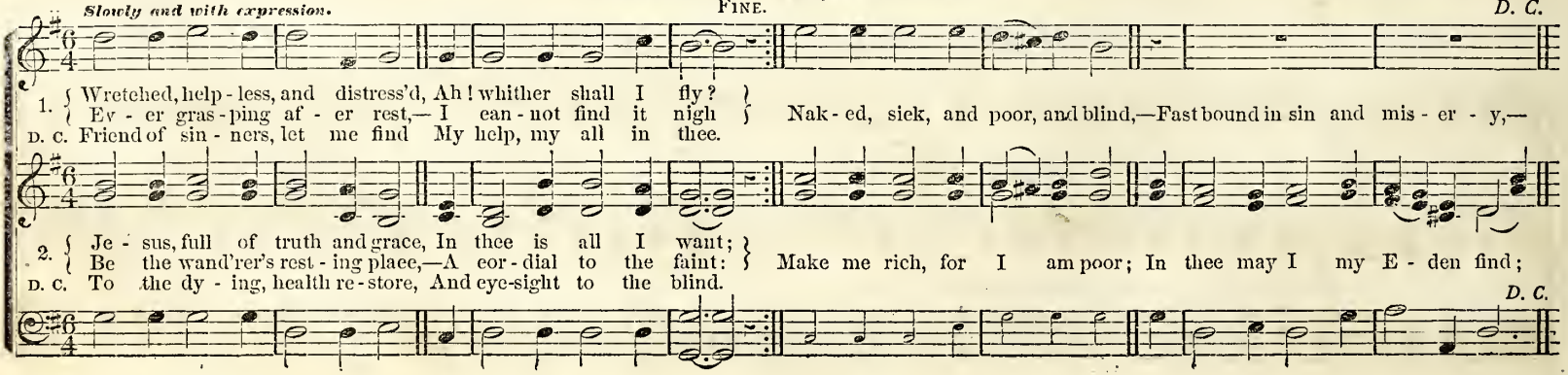
YREKA. 7s, 6s & 8s.

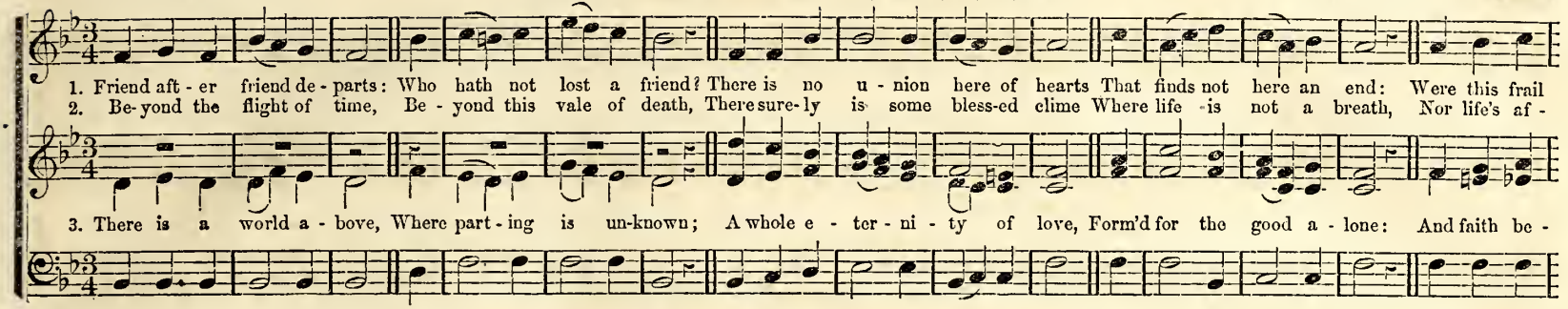
W. U. BUTCHER.

Slowly and with expression.

FINE.

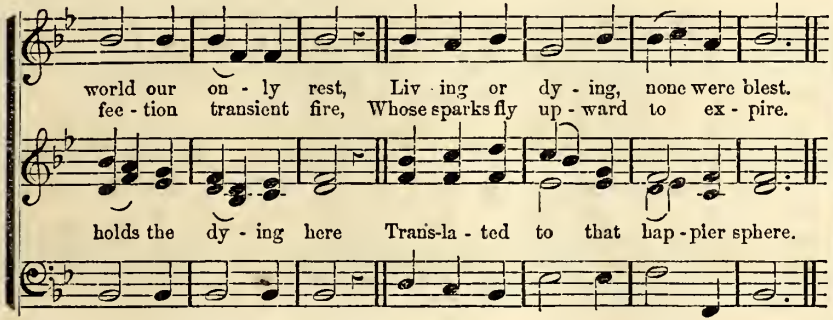
D. C.

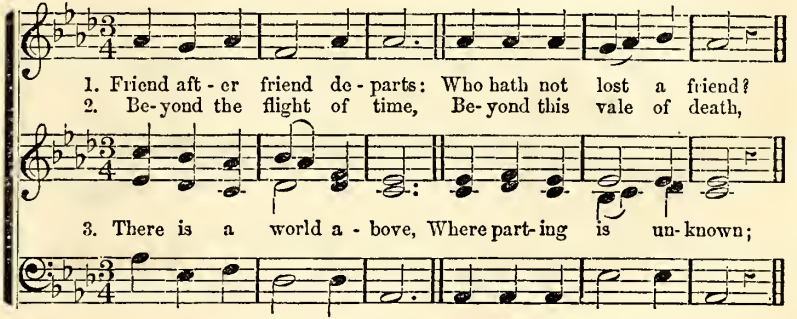


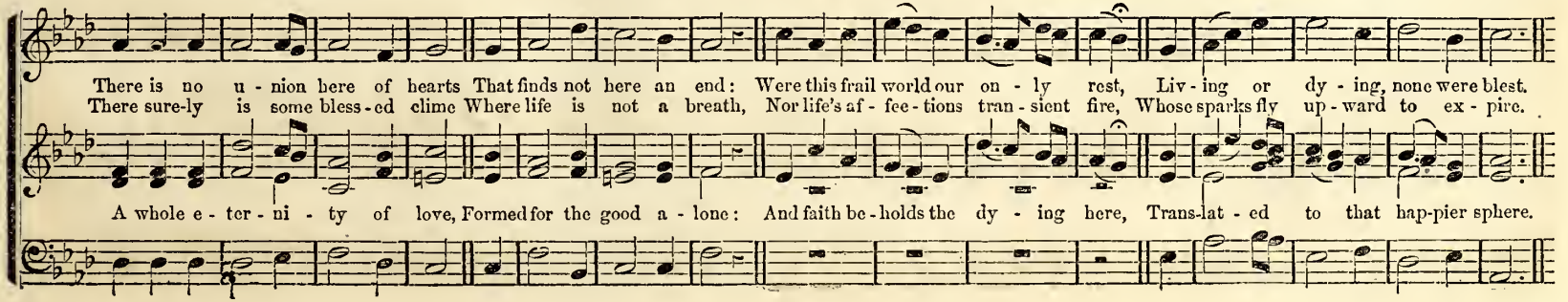


(37th P. M.) FRIEND AFTER FRIEND DEPARTS. 6,6,8,6,8,8.

S. J. VAIL.





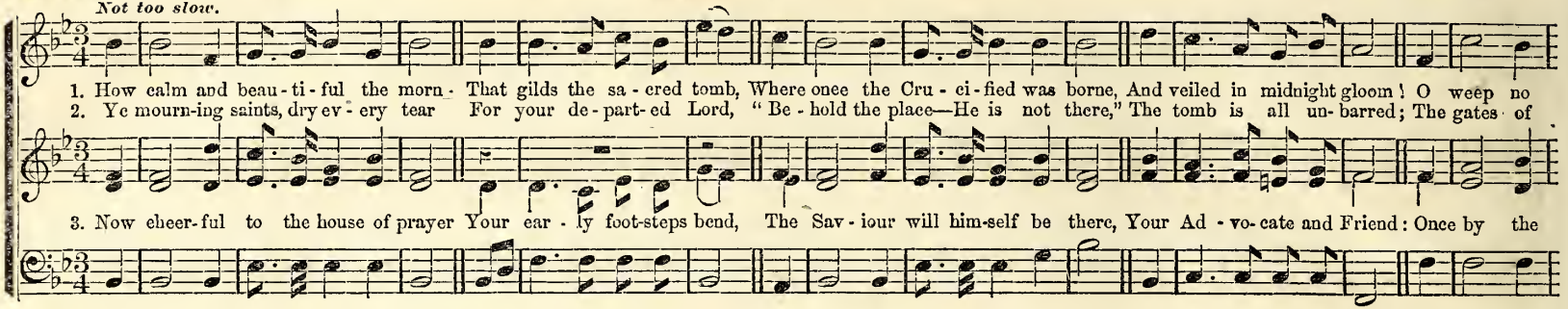


290 (38th P. M.)

PLAINFIELD. L. C. M.

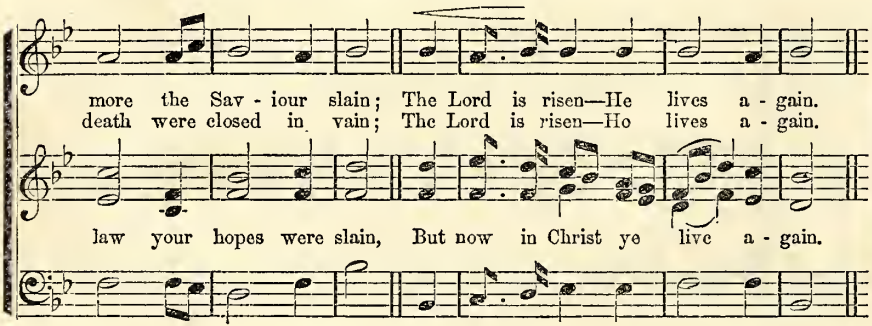
WM. F. SHERWIN.

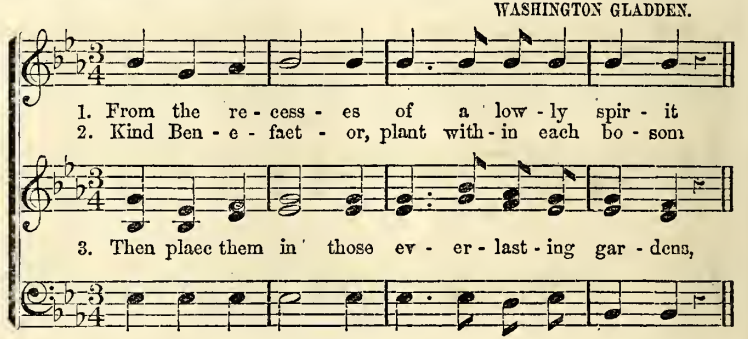
Not too slow.

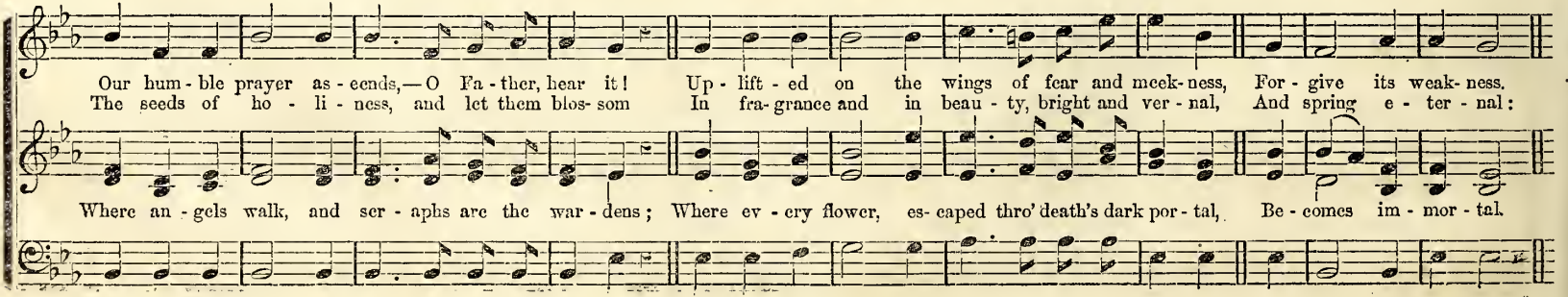


INVOCATION. For Opening Service.

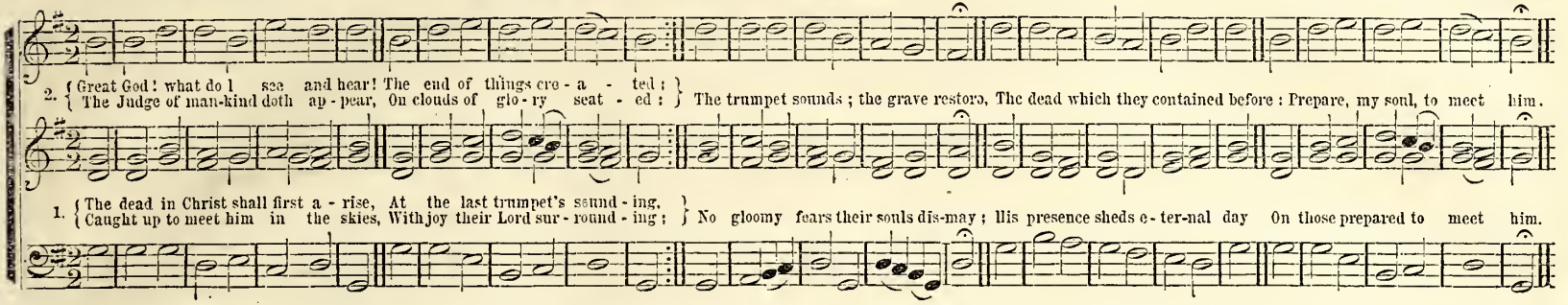
WASHINGTON GLADDEN.





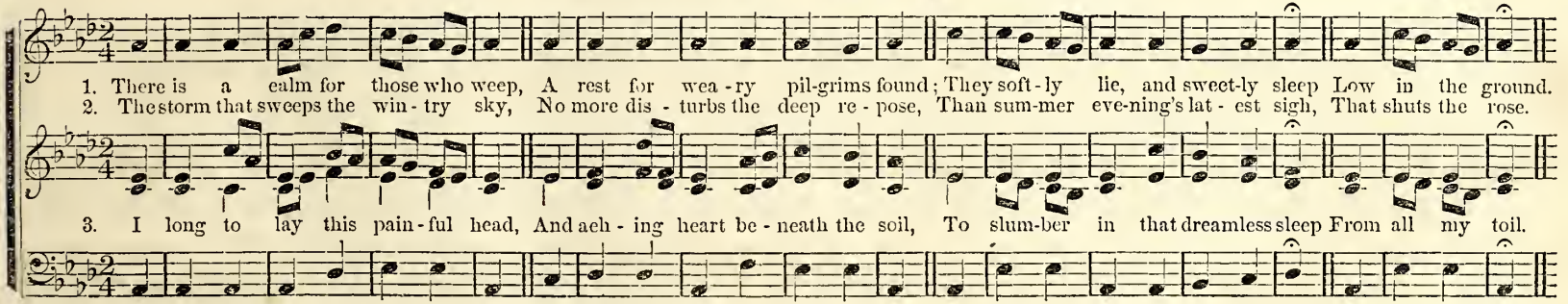


MONMOUTH. 8s & 7s. Peculiar.



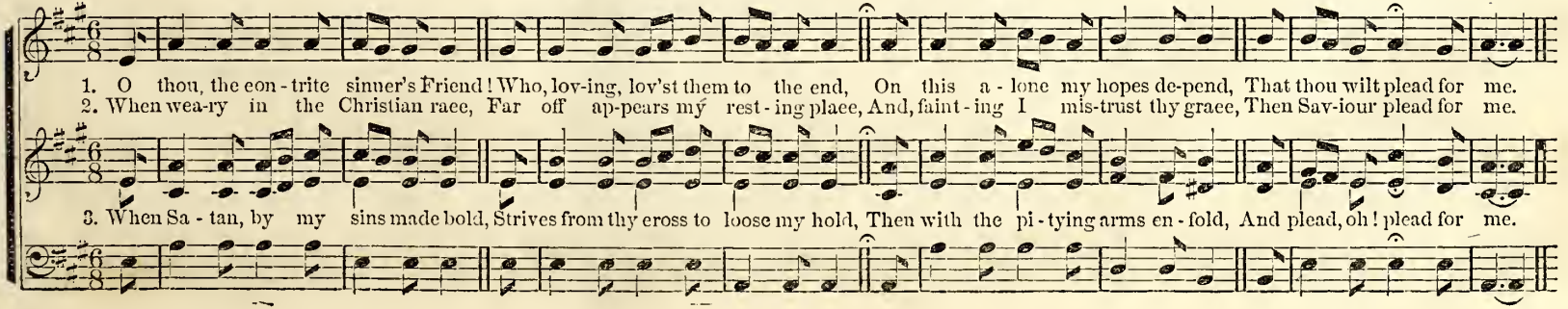
SYLVAN SHORE. 8s & 4. Peculiar.

D. F. HODGES.



INTERCESSION. 8s & 6.

WM. B. BRADBURY.



VITAL SPARK.

STEPHEN JENKS, 1804.

1. Vi - tal spark of heavenly flame, Quit, O quit this mor - tal frame, Trembling, hop - ing, ling'ring, flying, O the pain, the bliss of dy - ing! Cease, fond

2. Hark! they whis-per: an - gels say,— Sis - ter spir - it, come a - way!—What is this ab - sorbs me quite,—Steals my sens - es, shuts my sight,—Drowns my

Small notes for second verse.

Dr. THOS. HASTINGS, 1867.

na - ture, cease thy strife, And let me lan - guish in - to life. 3. The world re - cedes: it dis - ap - pears; Heav'n o - pens on my eyes; my ears

spir - it, draws my breath? Tell me, my soul, can this be death? 3. The world re - cedes: it dis - ap - pears; Heav'n o - pens on my eyes; my ears

With sounds se - raph - ic ring. Lend, lend your wings! I mount! I fly! O grave, where is thy vic - to - ry? O death, O death, where is thy sting?

With sounds se - raph - ic ring. Lend, lend your wings! I mount! I fly! O grave, where is thy vic - to - ry? O death, O death, where is thy sting?

Words by FANNY CROSBY.

MERCY FOR ALL.

G. P. BENJAMIN.

1. We are bought with a price by the Lamb that was slain; He has con - quered the grave,—he liv - eth a - gain! At the foot of the
2. We may drink if we will of the fount - ain so free, That is flow - ing to-day for you and for me; With our bur - den of
3. O the rich - es of grace that in Je - sus a-bound! With the full - ness of joy his peo - ple are crowned; At the door of his
4. If we walk in the path that our Mas - ter has trod,— If we die un - to sin, but live un - to God, When we pass the dark

REFRAIN.

cross he will an - swer our call: Bless - ed be the Lord! there is mer - cy for all! Mer - cy for all! Mer - cy for all!
sin at its brink we may fall: Bless - ed be the Lord! there is mer - cy for all! Mer - cy for all! etc.

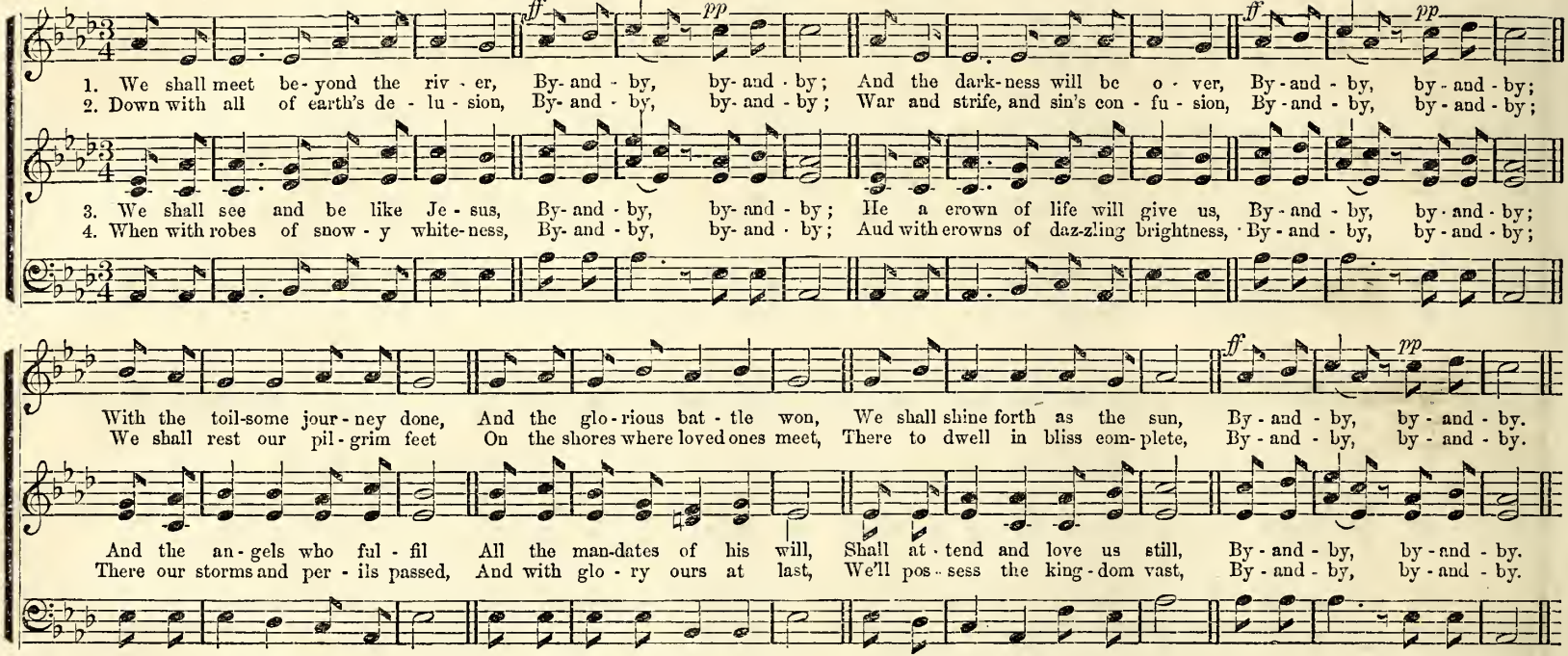
love he will an - swer our call: Bless - ed be the Lord! there is mer - cy for all! Mer - cy for all! Mer - cy for all!
vale he will an - swer our call: Bless - ed be the Lord! there is mer - cy for all! Mer - cy for all! etc.

Bless - ed be the Lord! there is mer - cy for all! Mer - cy for all! Mer - cy for all! Bless - ed be the Lord! there is mer - cy for all!

Bless - ed be the Lord! there is mer - cy for all! Mer - cy for all! Mer - cy for all! Bless - ed be the Lord! there is mer - cy for all!

294 WE SHALL MEET. 8s, 6s & 7s.

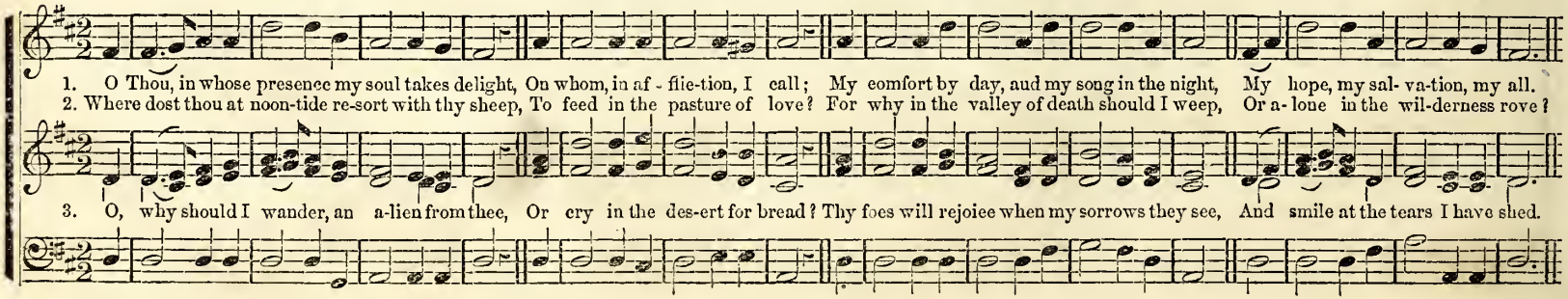
ROBERT P. MAIN.



(15th P. M.)

BELOVED. 11s & 8s.

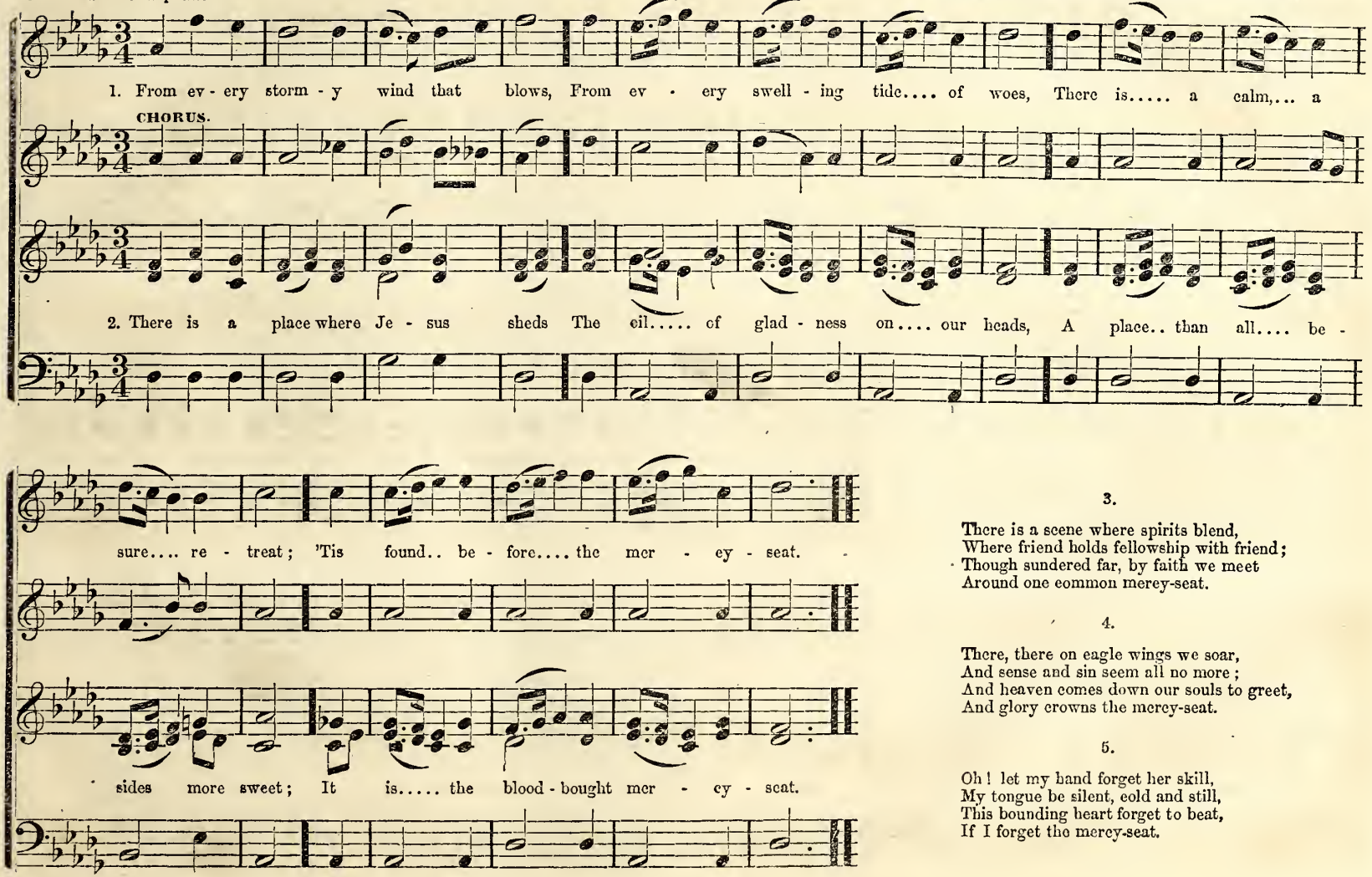
Old Melody. Arranged.



STOWELL. L. M.

SOLO.—Soprano.

SOLON WILDER. From "Praise of Zion," by permission.



3.

There is a scene where spirits blend,
Where friend holds fellowship with friend;
Though sundered far, by faith we meet
Around one common mercy-seat.

4.

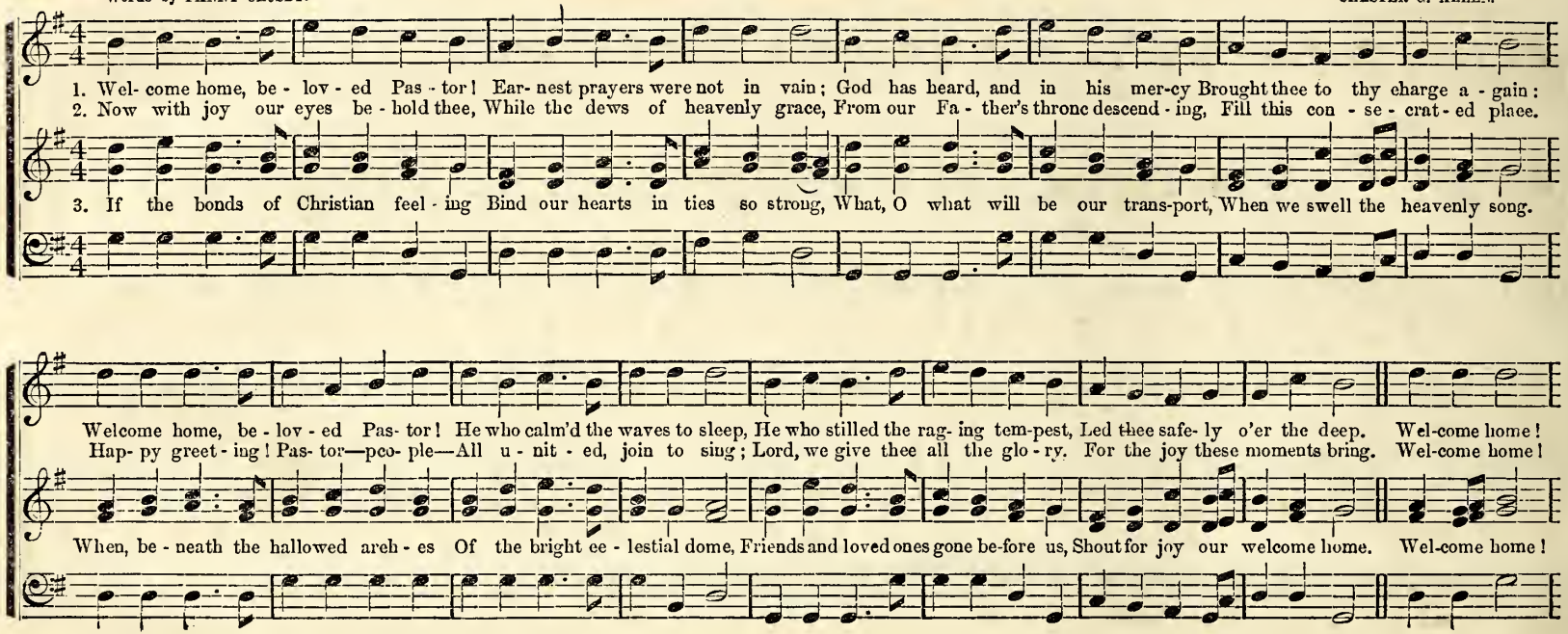
There, there on eagle wings we soar,
And sense and sin seem all no more;
And heaven comes down our souls to greet,
And glory crowns the mercy-seat.

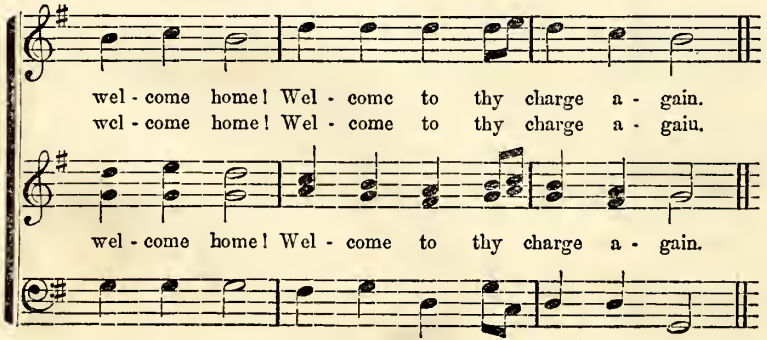
5.

Oh! let my hand forget her skill,
My tongue be silent, cold and still,
This bounding heart forget to beat,
If I forget the mercy-seat.

PASTOR'S WELCOME.

Words by FANNY CROSBY. CHESTER G. ALLEN.





PASTOR'S WELCOME.

For Ordination or Installation.

1. By our Father called to labor
In the cause we love so dear,
Take, O take our warmest greeting—
Faithful Pastor, welcome here!
We are gathered where the glory
Of the Lord so oft has shone;
While around this sacred altar,
Precious seasons we have known.

CHORUS.

Welcome here! welcome here!
Faithful Pastor, welcome here!

2. Sound aloud the trump of Zion,
Let its joyful tones be heard—
Full salvation, grace unbounded,
Free to all through Christ the Lord:
Warn the careless, win the erring,
Cheer the mourner, help the weak,
Preach the word of God with boldness,
He will tell thee what to speak—CHO.

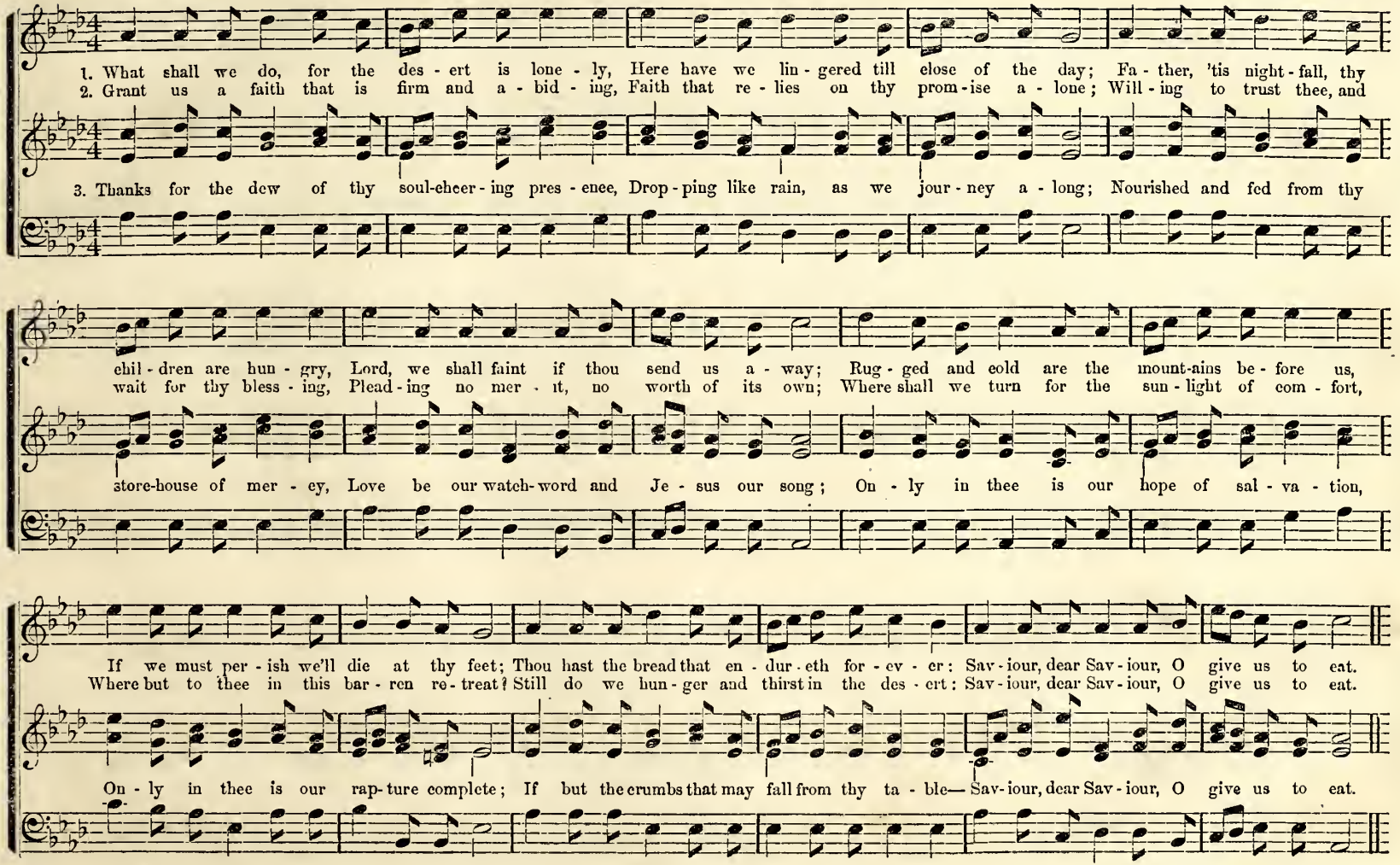
3. Fear thou not, though duty press thee,
As thy day thy strength shall be;
Sow thy seed and wait with patience,
There's a harvest-time for thee:
When thy work of love is ended,
Be it thine a crown to wear,
With the souls our God will give thee
Set like fadeless jewels there.—CHO.

GIVE US, DEAR SAVIOUR, TO EAT.

Words by FANNY CROSBY.

"*He answered and said unto them:—Give ye them to eat.*"—Mark. vi. 37.

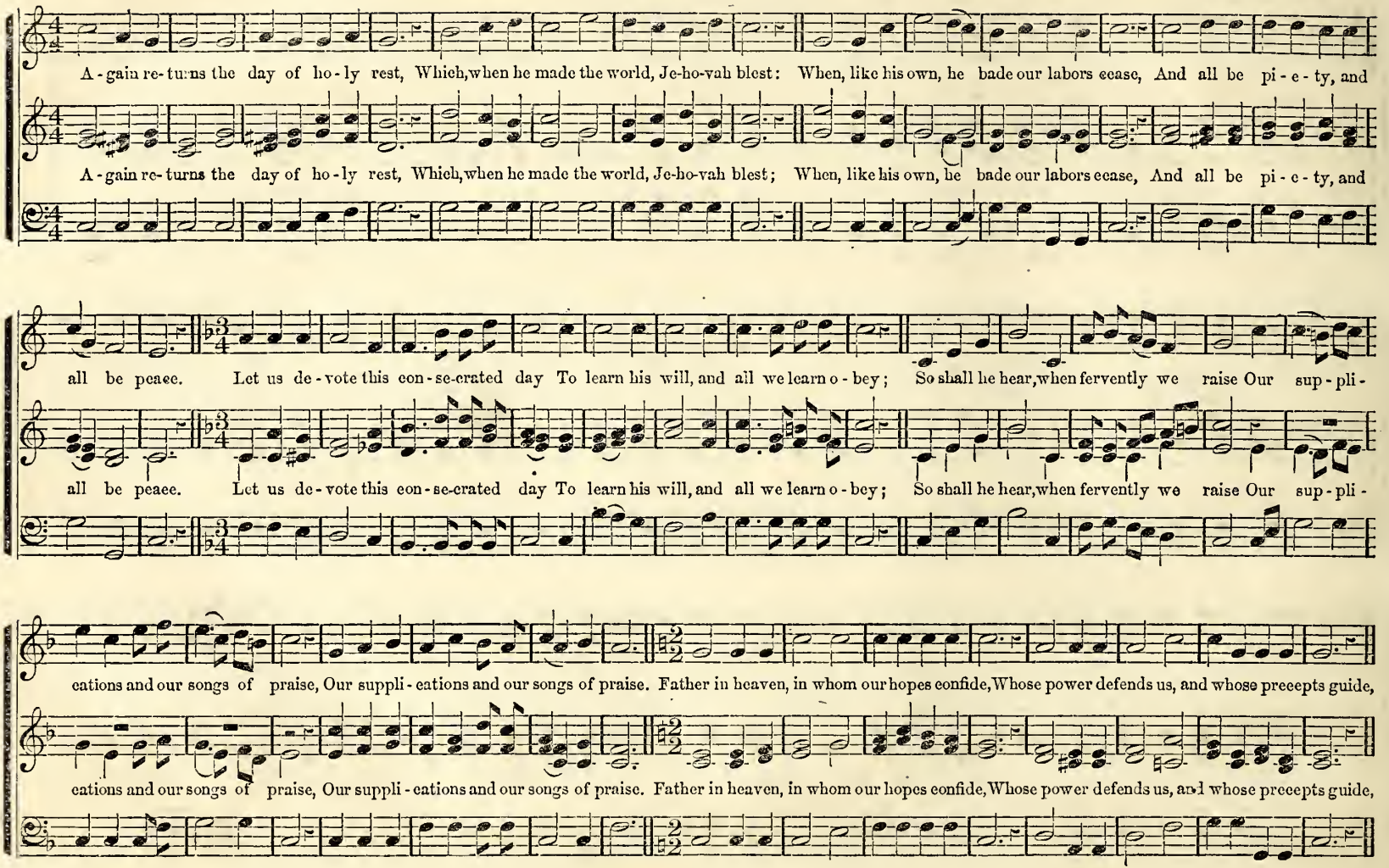
CHESTER G. ALLEN.

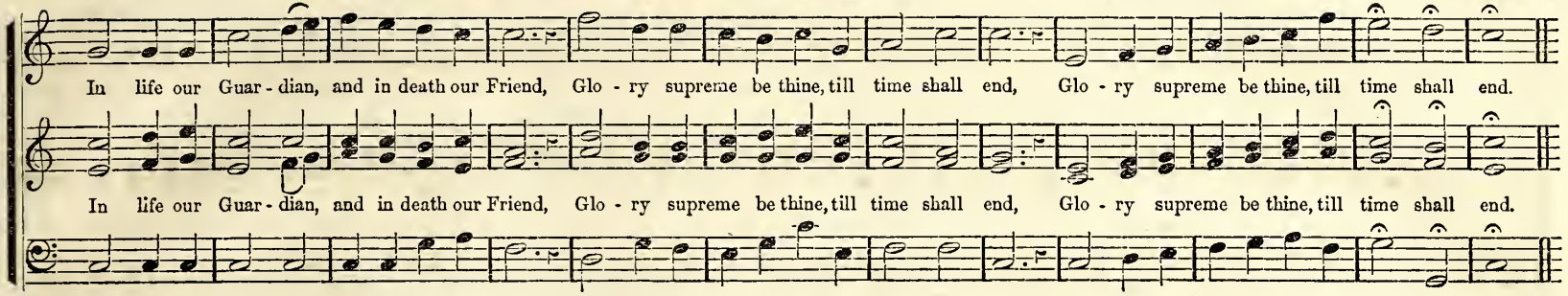


AGAIN THE DAY RETURNS.

(For opening Morning Service.)

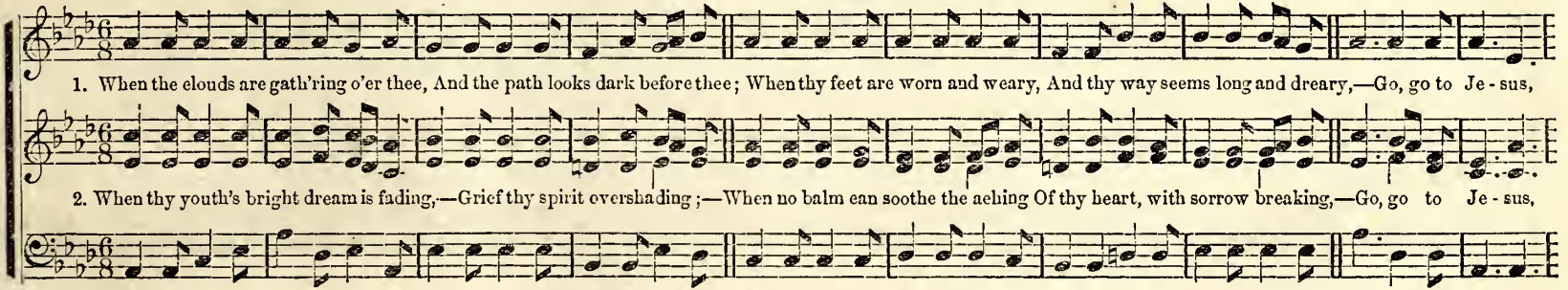
WM. F. SHERWIN.

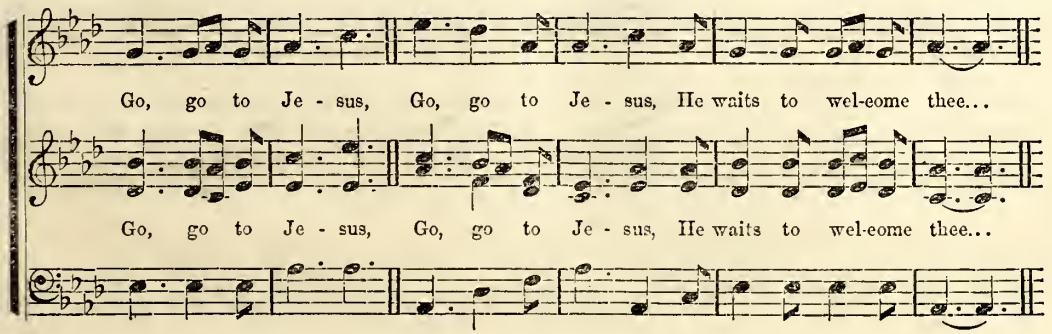




GO TO JESUS.

R. LOWRY.





3 If, with all thy heart's deep yearning,
Thou art ever vainly turning,—
Seeking for some fitting treasure,
Real joy, abiding pleasure—
Go, go to Jesus.

4 Do thy weaknesses oppress thee?
Does thy heart of sin distress thee?
Dost thou cry, "With all my striving,
Sin seems ever, ever thriving?"
Go, go to Jesus.

5 Yonder, lo, the sunlight breaking!
Pilgrim! when thy heart is aching
With the burden of life's story,
Turn thee to the future glory!
Go, go to Jesus.

DOXOLOGY.

J. CAMPBELL. By permission.

Glo - ry, hon-or, praise and pow-er, Be un - to the Lamb for ev - er; Je-sus Christ is our Re - deem - er, our Re - deem-er, Hal-le -

dolce.

Glo - ry, hon-or, praise and pow-er, Be un - to the Lamb for ev - er; Je - sus Christ is our Re - deem - er, our Re - deem-er, Hal-le -

p *f*

lu - jah, Hal-le - lu - jah, Hal-le - lu-jah, praise the Lord; Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu-jah, praise the Lord. A - men, A - men.

lu - jah, Hal-le - lu - jah, Hal-le - lu-jah, praise the Lord; Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu-jah, praise the Lord. A - men, A - men.

(1st P. M.)

LEAMING. L. M. 6 lines.

Italian Melody.

Not too slow.

1. { The Lord my pas - ture shall pre - pare, And feed me with a shepherd's eare; }
{ His pres - enee shall my wants sup - ply, And guard me with a watchful eye; } My noon-day walks he shall at - tend, And all my midnight hours de - fend.

1. { When in the sul - try glebe I faint, Or on the thirsty mountain pant, }
{ To fer - tile vales and dew - y meads My wea-ry, wandering steps he leads, } Where peaceful riv - ers, soft and slow, A - mid the ver-dant landscape flow.

O HOW LOVELY IS ZION. Motette.

WM. B. BRADBURY.

Moderato.

1st and 2d Tenor.

O how love-ly, how love-ly is Zi-on, Zi-on, cit-y of our God!

O how lovely, how lovely is Zi-on, Zi-on, cit-y

O how love-ly, how love-ly is Zi-on, Zi-on, cit-y of our God!

f

1*st time.* | 2*d time.*

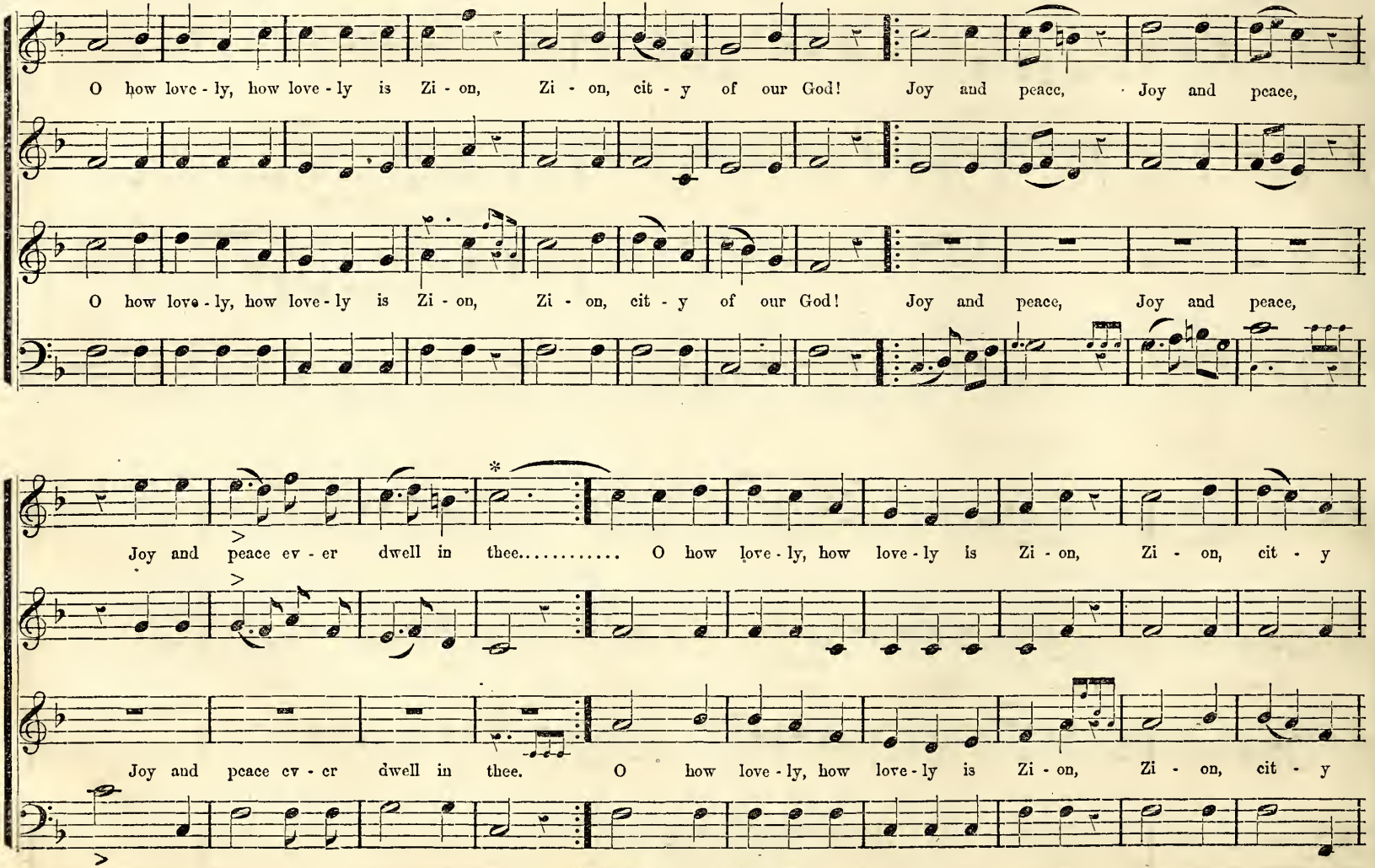
Joy and peace, Joy and peace, Joy and peace ev-er dwell in thee, thee;

of our God! O..... how love-ly, O..... how love-ly, Joy and peace ev-er dwell in thee thee;

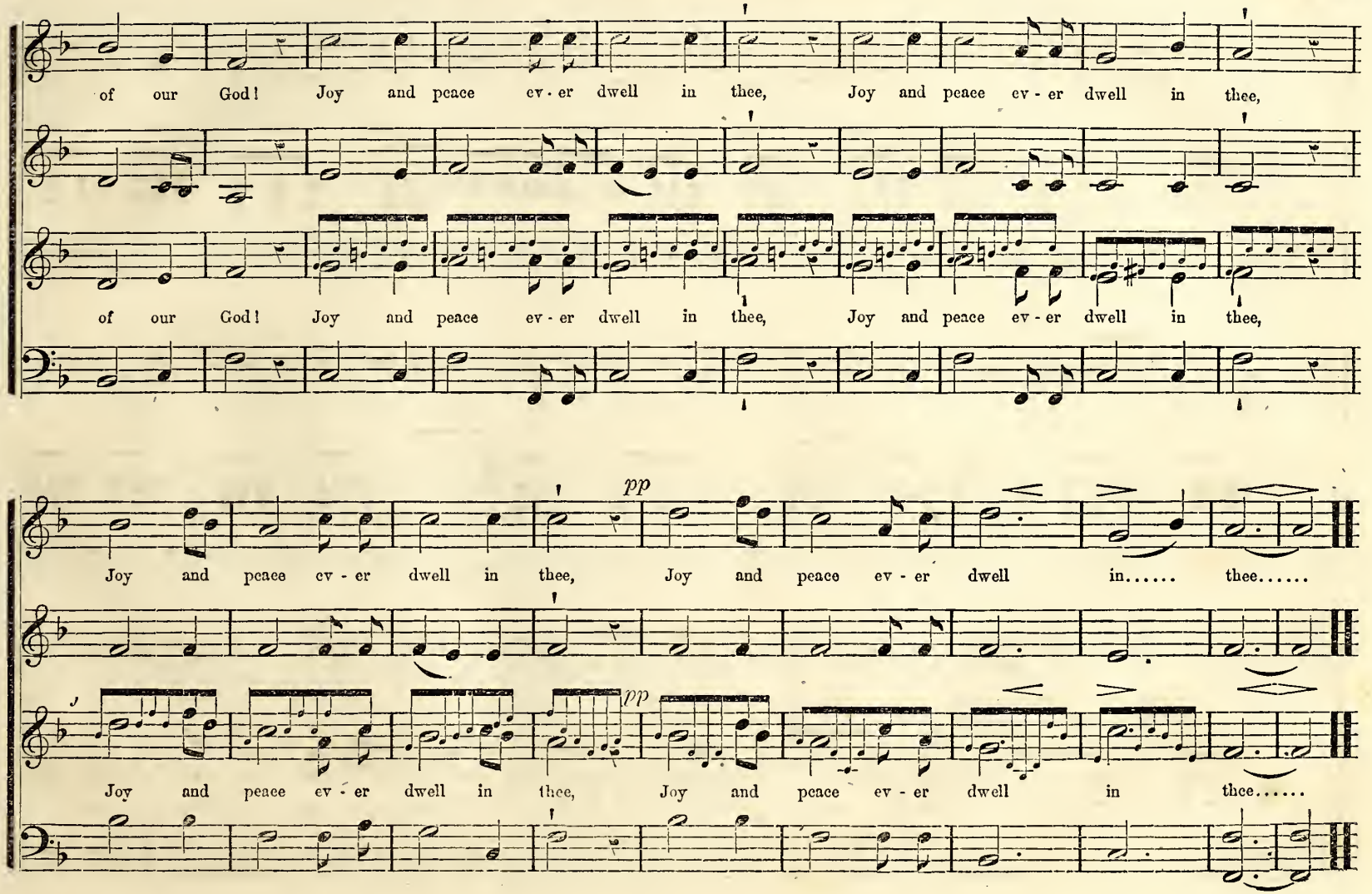
f

Joy and peace, Joy and peace, Joy and peace ev-er dwell in thee; thee;

O HOW LOVELY IS ZION. Continued.



* Use the tie over the repeat only.

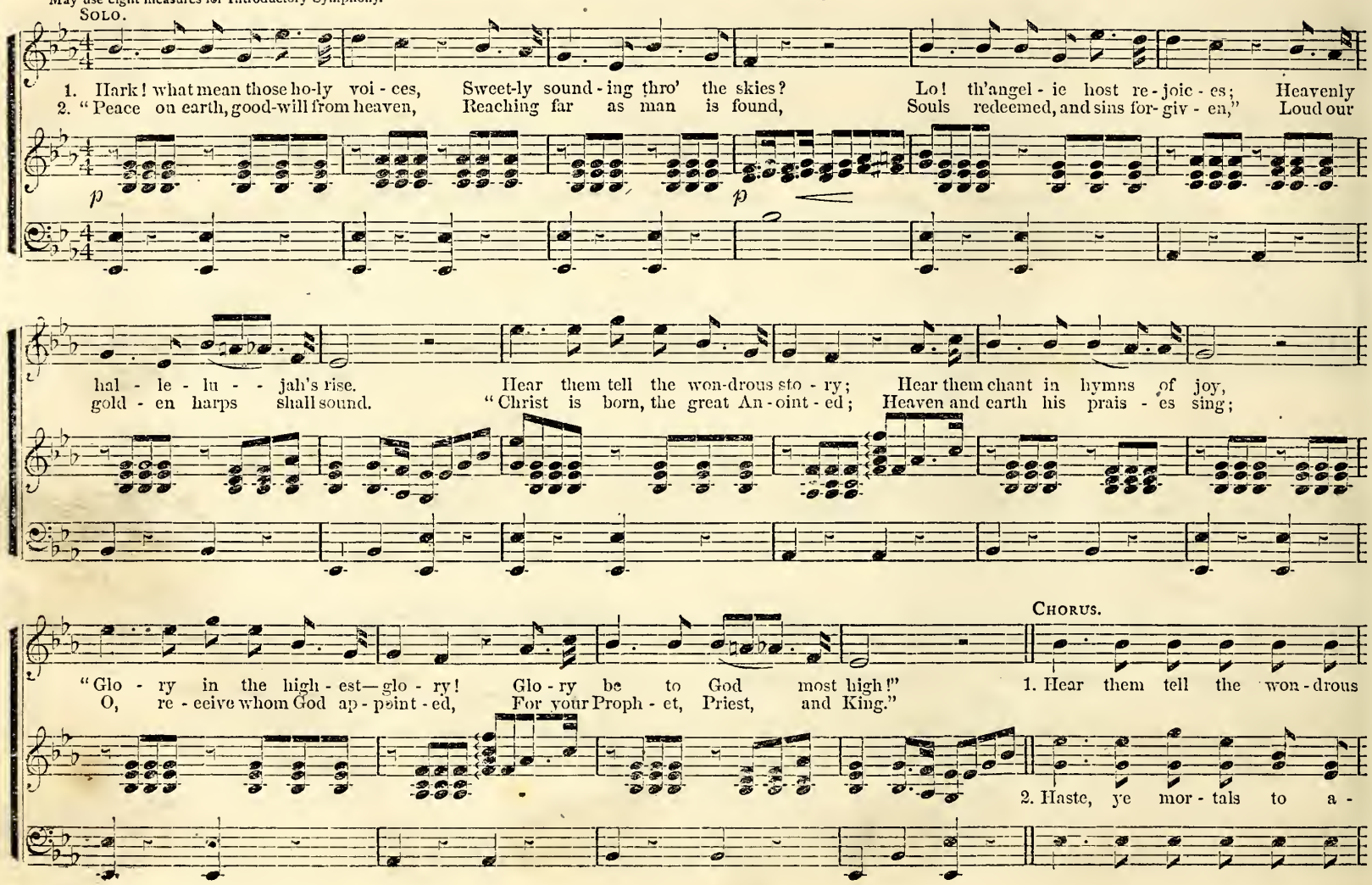

of our God! Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in thee,
of our God! Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in thee,
pp
Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in..... thee.....
pp
Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in thee.....

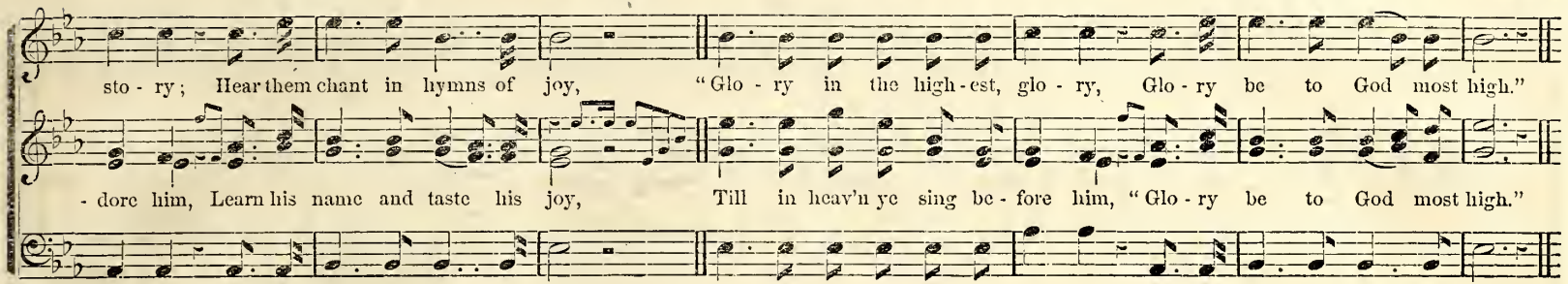
304 HARK! WHAT MEAN THOSE HOLY VOICES?

(SUITABLE FOR CHRISTMAS.)

Arr. from LAMBILLOTTE.

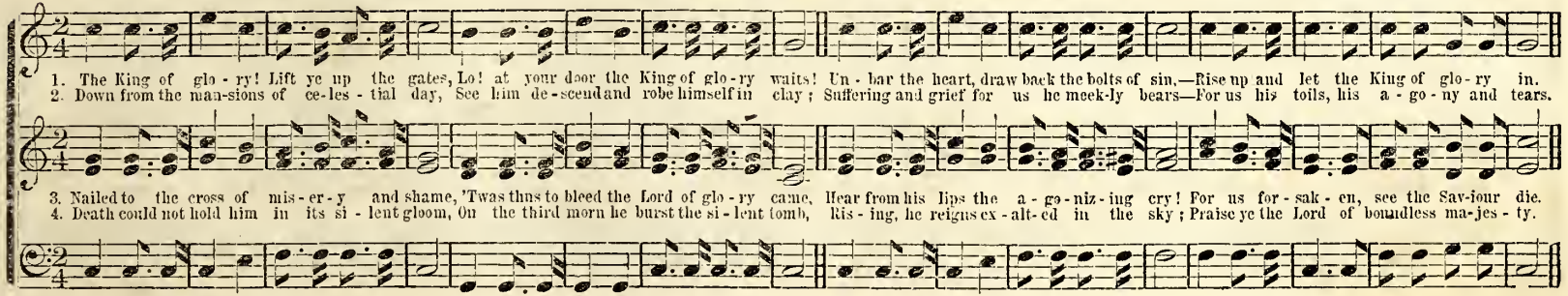
May use eight measures for Introductory Symphony.

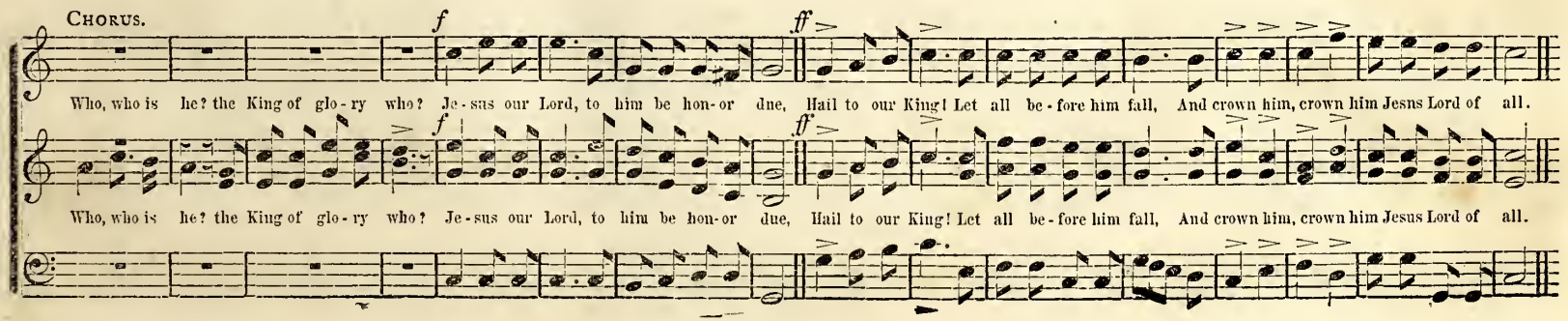




CHRIST THE KING OF GLORY.

SABBATH SCHOOL SONG. Music by JAS. McGRANAHAN.





HOW BEAUTIFUL UPON THE MOUNTAINS.

Suitable for Installation.

CHESTER G. ALLEN.

How

How beau-ti-ful up-on the mountains are the feet of him that bringeth good tid-ings, that pub-lish-eth peace; How beau-ti-ful up-on the mountains, How

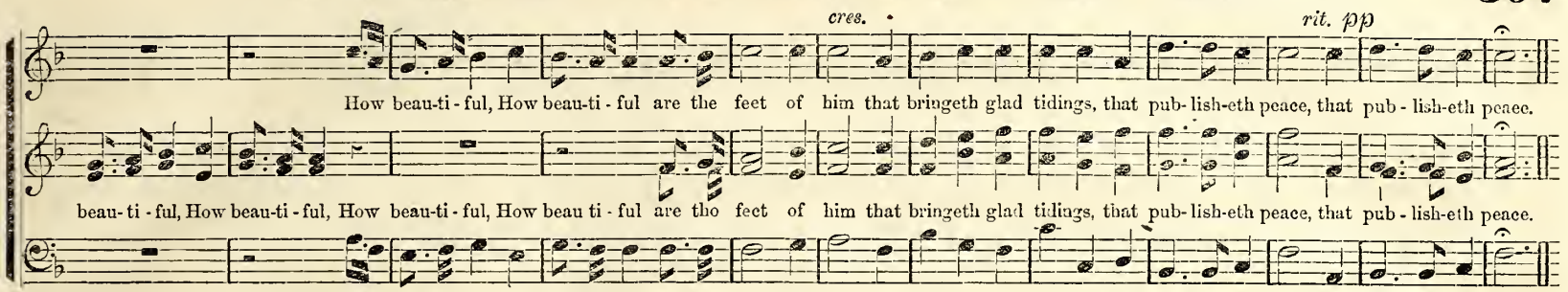
beau-ti-ful up-on the mountains, How beau-ti-ful up-on the mountains, How beau-ti-ful up-on the mountains are the feet of him that bring-eth glad

beau-ti-ful up-on the mountains, How beau-ti-ful up-on the mountains, How beau-ti-ful up-on the mountains are the feet of him that bring-eth glad

tid-ings, that pub-lish-eth peace. Break forth in-to joy, Break forth in-to joy; Sing, ye waste places of Je-ru-sa-lem!

Faster.

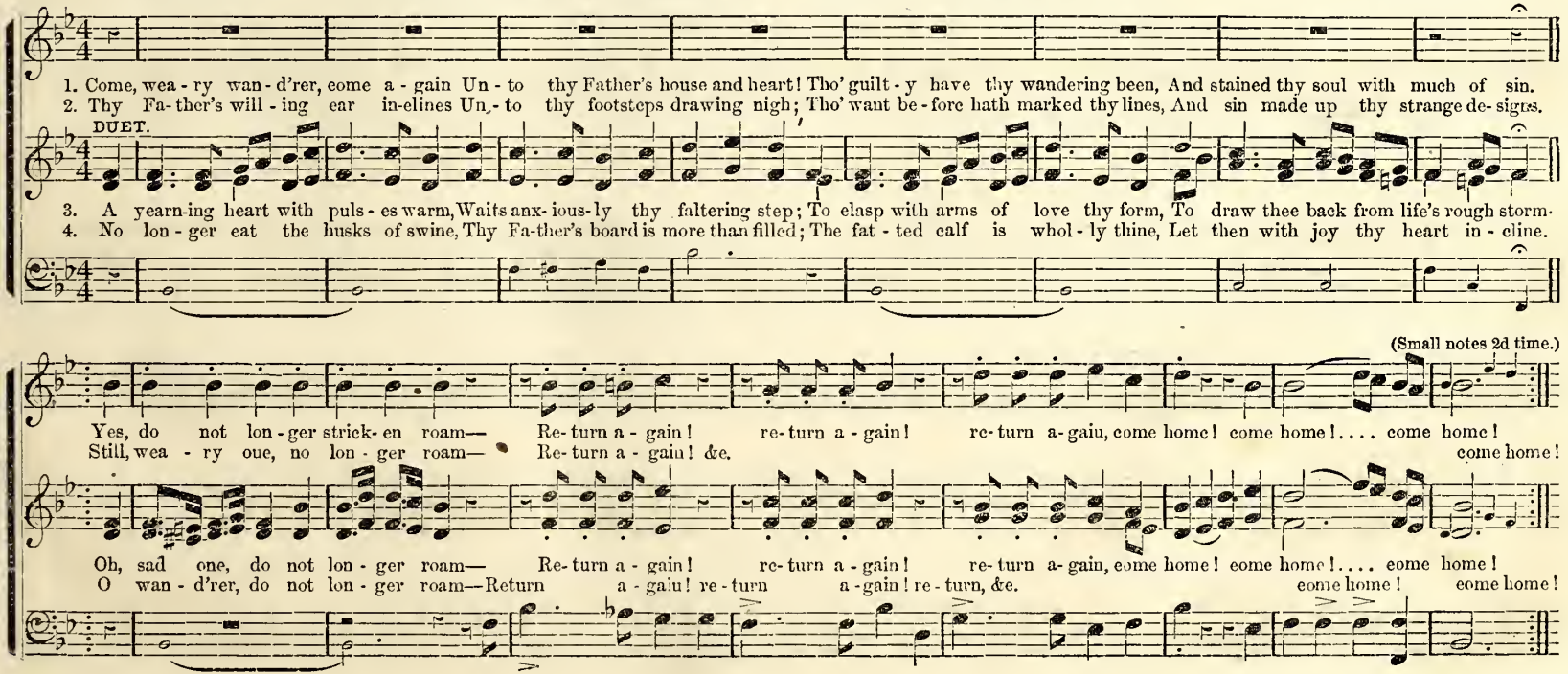
tid-ings, that pub-lish-eth peace. Break forth in-to joy, Break forth in-to joy, Break forth in-to joy; Sing, ye waste places of Je-ru-sa-lem! How



RETURN AGAIN. (The Prodigal Son.)

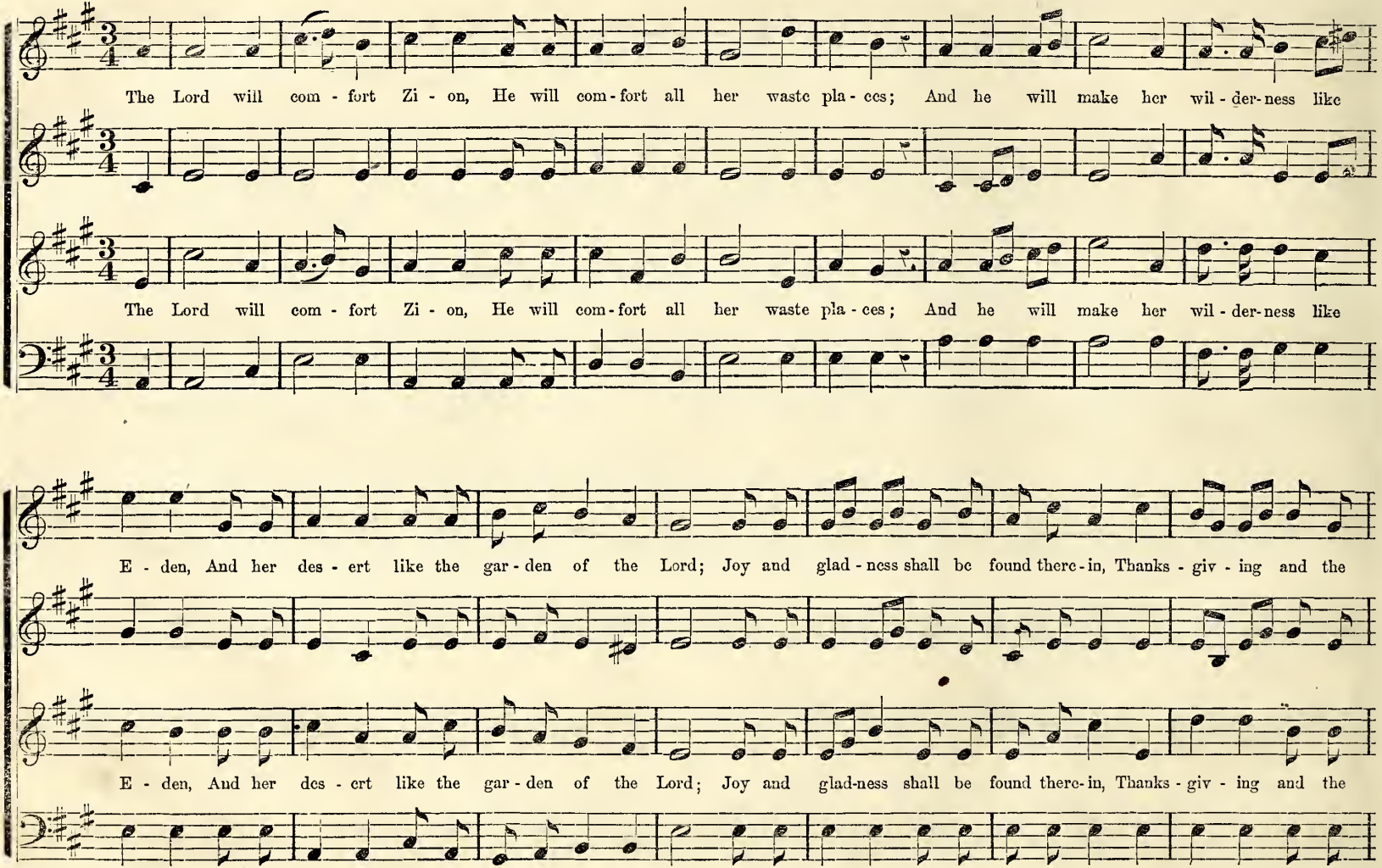
Imploringly.

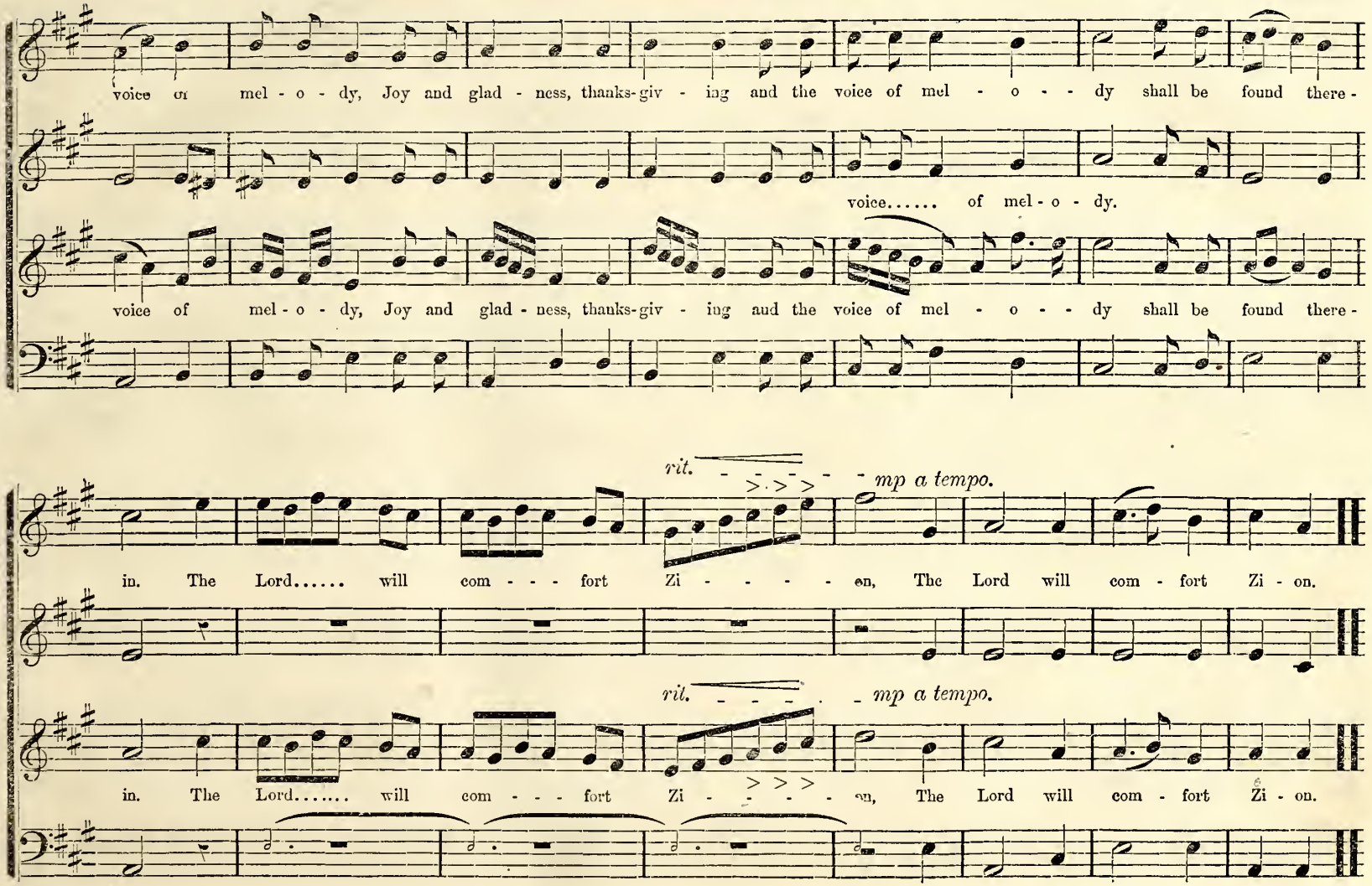
W. U. BUTCHER.



THE LORD WILL COMFORT ZION. Motette.

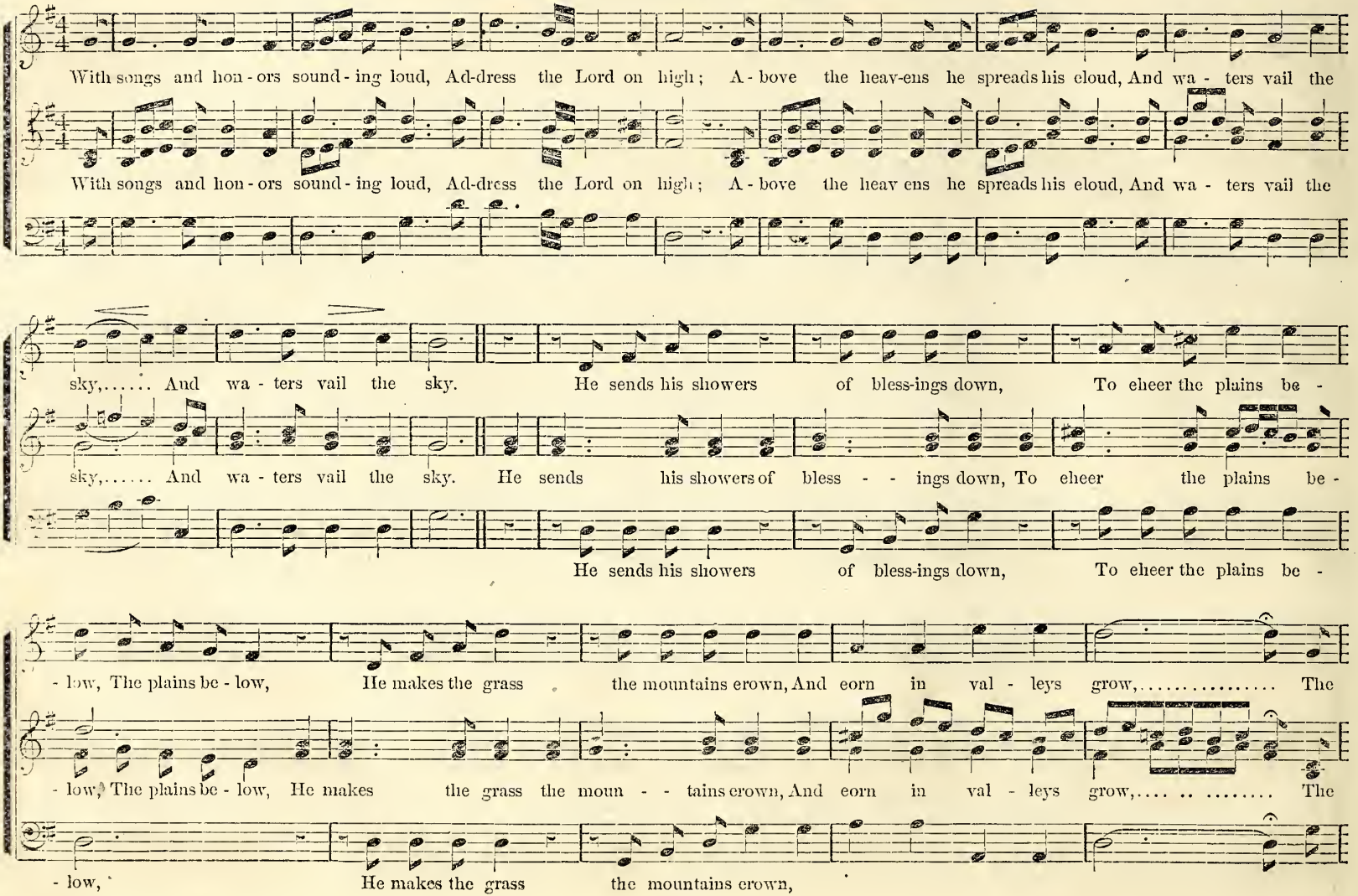
E. HAMILTON. From "Voice of Praise," by permission.

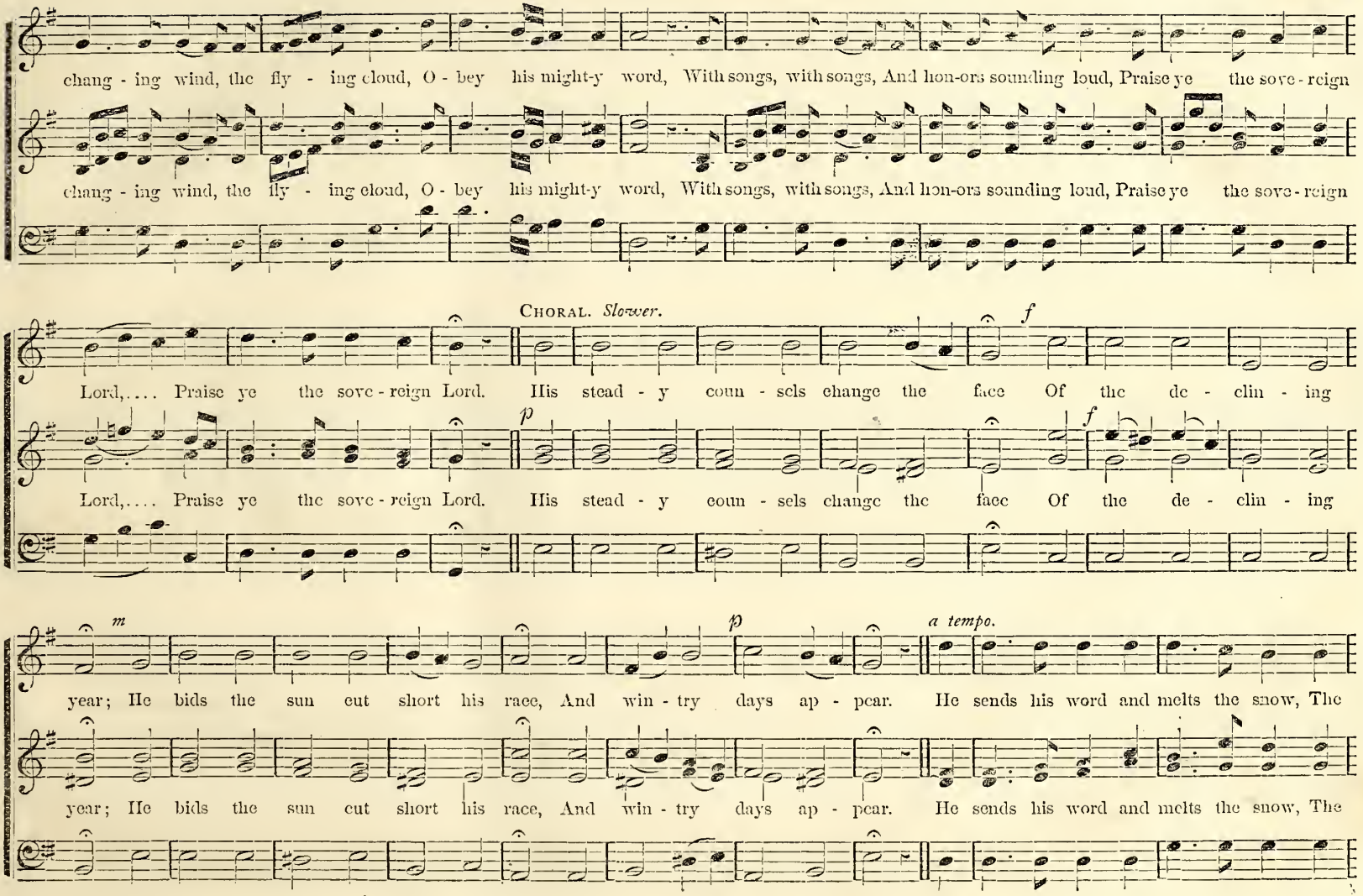


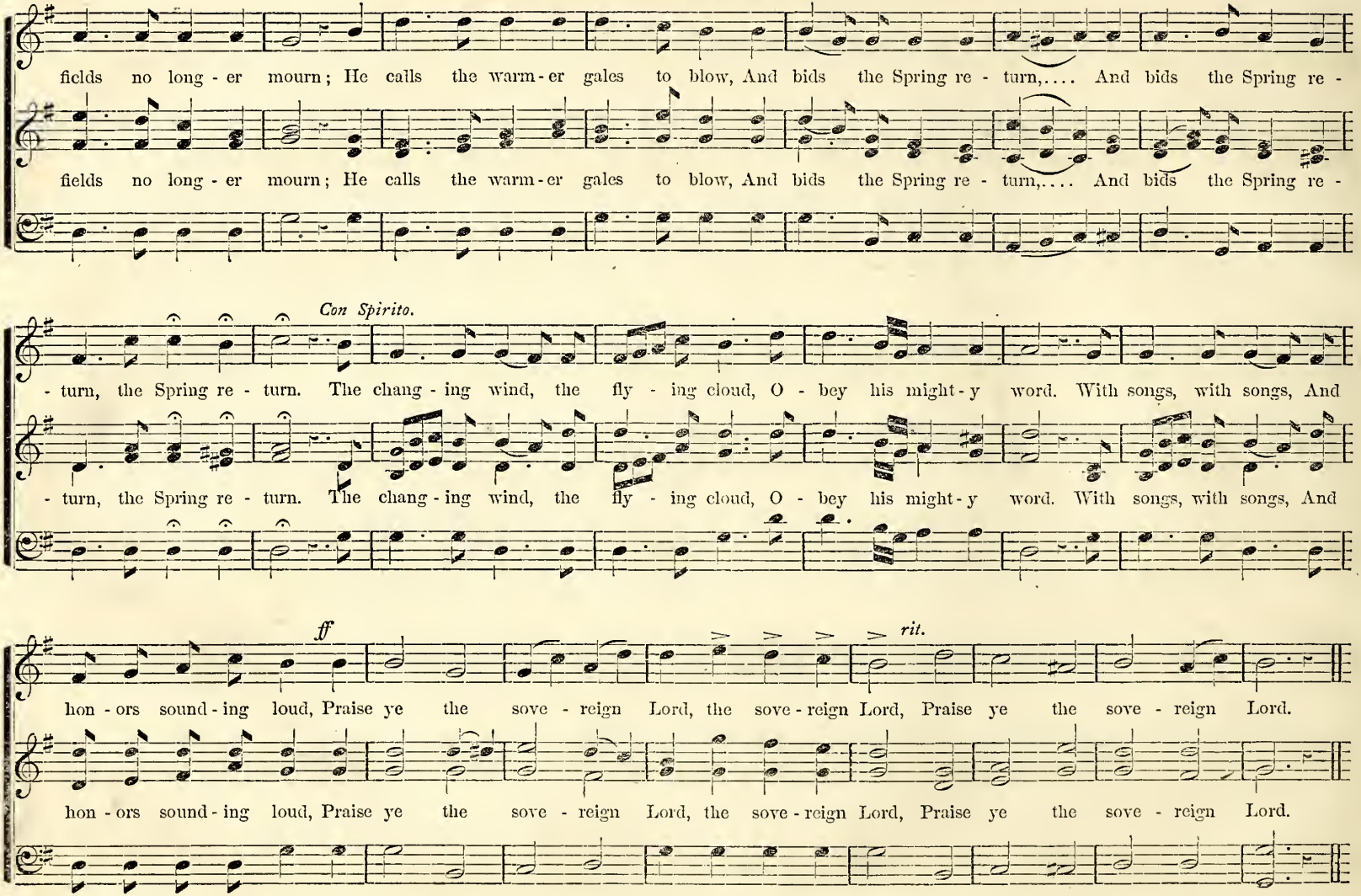

voice of mel - o - dy, Joy and glad - ness, thanks-giv - ing and the voice of mel - o - - dy shall be found there-
voice..... of mel - o - dy.
voice of mel - o - dy, Joy and glad - ness, thanks-giv - ing and the voice of mel - o - - dy shall be found there-
rit. - - - - - mp a tempo.
in. The Lord..... will com - - - fort Zi - - - - - on, The Lord will com - fort Zi - on.
rit. - - - - mp a tempo.
in. The Lord..... will com - - - fort Zi - - - - - on, The Lord will com - fort Zi - on.

THANKSGIVING ANTHEM.

THEO. F. SEWARD.




chang - ing wind, the fly - ing cloud, O - bey his might-y word, With songs, with songs, And hon-ors sounding loud, Praise ye the sove - reign
chang - ing wind, the fly - ing cloud, O - bey his might-y word, With songs, with songs, And hon-ors sounding loud, Praise ye the sove - reign
CHORAL. Slower.
f
Lord,.... Praise ye the sove - reign Lord. His stead - y coun - sels change the face Of the de - clin - ing
p
f
Lord,.... Praise ye the sove - reign Lord. His stead - y coun - sels change the face Of the de - clin - ing
m
p
a tempo.
year; He bids the sun cut short his race, And win - try days ap - pear. He sends his word and melts the snow, The
year; He bids the sun cut short his race, And win - try days ap - pear. He sends his word and melts the snow, The


fields no long - er mourn; He calls the warm - er gales to blow, And bids the Spring re - turn,.... And bids the Spring re -
fields no long - er mourn; He calls the warm - er gales to blow, And bids the Spring re - turn,.... And bids the Spring re -
Con Spirito.
- turn, the Spring re - turn. The chang - ing wind, the fly - ing cloud, O - bey his might - y word. With songs, with songs, And
- turn, the Spring re - turn. The chang - ing wind, the fly - ing cloud, O - bey his might - y word. With songs, with songs, And
ff
rit.
hon - ors sound - ing loud, Praise ye the sove - reign Lord, the sove - reign Lord, Praise ye the sove - reign Lord.
hon - ors sound - ing loud, Praise ye the sove - reign Lord, the sove - reign Lord, Praise ye the sove - reign Lord.

Allegretto, ma Divoto. BERNARD SCHMIDT.

pp *p* *cresc.* *pp*

Fa - ther of mer - cies! when the day is dawn - ing, Then will I pay my vows to thee: Like in - cense waft - ed

Fa - ther of mer - cies! when the day is dawn - ing, Then will I pay my vows to thee: Like in - cense waft - ed

on the breath of morn - ing, My heart - felt praise to heav'n shall be. Still doth thy

cresc.

on the breath of morn - ing, My heart - felt praise to heav'n shall be. 2. Yes, thou art near me; sleep - ing or wak - ing, Still doth thy

care un - chang'd re - main; If ev - er I wan - der, thy ways for - sak - ing, O lead me gent - ly back a - gain.

p *dim.*

care un - chang'd re - main; If ev - er I wan - der, thy ways for - sak - ing, O lead me gent - ly back a - gain.

314 EXALT HIM, ALL YE PEOPLE. Anthem.

WM. B. BRADBURY.

Joyfully. *Fine.*

Ex - alt him, all ye peo - ple, And let your songs a - rise In loud, ex - alt - ed num - bers, While heav'n and earth re - plies. The

Ex - alt him, all ye peo - ple, And let your songs a - rise In loud, ex - alt - ed num - bers, While heav'n and earth re - plies. The

D. C. CHORUS. "*Exalt him.*"

brook that murmurs light - ly, The bird, in sil - ver lays, Pro - claim our great Cre - at - or, And gen - tly speak his praise; The crys- tal drops that

brook that murmurs light - ly, The bird, in sil - ver lays, Pro - claim our great Cre - at - or, And gen - tly speak his praise; The crys- tal drops that

lin - ger In yon - der arch of blue, And form the bow of prom- ise, With ev - er - va - ried hue. The ra - diant stars that glis - ten Like

lin - ger In yon - der. arch of blue, And form the bow of prom- ise, With ev - er - va - ried hue. The ra - diant stars that glis - ten Like

D. C. CHORUS. "*Exalt him.*"

an - gel eyes a - bove, Are mes - sen- gers of glad- ness That tell his won- drous love; That tell, that tell his won- drous love.

Choral style.

Pour out your heart be - fore him, And to his seep - ter bend, Who lives and reigns for - ev - er, Whose king - dom has no end.

Pour out your heart be - fore him, And to his seep - ter bend, Who lives and reigns for - ev - er, Whose king - dom has no end.

Original movement.

Ex - alt him, ex - alt him, ex - alt the King of glo - ry, His might- y works pro - claim, His might - y works pro - claim, Let

Ex - alt him, ex - alt him, ex - alt the King of glo - ry, His might - - y works pro - claim. Let

EXALT HIM, ALL YE PEOPLE. Concluded.

ev - ery clime a - dore him, and bless his ho - ly name, and bless, and bless, and bless his ho - ly name, and bless, and

ev - ery clime a - dore him, and bless his ho - ly name, and bless, and bless, and bless his ho - ly name, and

and bless, and bless, and bless his ho - ly name, and bless his

ff

bless, and bless, and bless his ho - ly name. Bless his name, bless his name, bless his name, bless his name, bless his ho - ly name.

ff

bless, and bless, and bless his ho - ly name. Bless his name, bless his name, bless his name, bless his name, bless his ho - ly name.

ho - ly name, and bless, and bless, etc.

FAREWELL, WE MEET NO MORE.

Dr. T. HASTINGS.

Affetuoso.

TENOR.

1. Fare - well! Fare - well! We meet no more On this side heaven: The part-ing scene is o'er, The last sad look is given. Fare-well! Fare - well!
2. Fare - well! Fare - well! My soul will weep While mem'ry lives; From wounds that sink so deep, No earth-ly hand re - lieves. Fare-well! Fare - well!
3. Fare - well! Fare - well! My strick-en heart To Je - sus flies; From him I'll nev-er part; On him my hope re - lies. Fare-well! Fare - well!
4. Fare - well! Fare - well! And shall we meet In heaven a-bove? And there, in un - ion sweet, Sing of a Saviour's love? Fare-well! Fare - well!

PRAY FOR THE PEACE. Anthem.

HUBERT P. MAIN.

Slow, and with Dignity. *Fine.* *Faster.*

Pray, pray for the peace, the peace of Je - ru - sa-lem, They shall prosper that love thee. Peace be within thy walls, Peace be with-in thy

Pray, pray for the peace, the peace of Je - ru - sa-lem, They shall prosper that love thee. Peace be within thy walls, be within thy

D.C.

walls, and pros - per - i - ty with - in thy pal - a - ces.

walls, and pros - per - i - ty with - in thy pal - a - ces.

MELLOW EVE. 7s & 6s.

I. B. WOODBURY.

With Gentleness.

1. The mel - low eve is glid - ing Se - rene - ly down the west; So, ev - ery care sub -

D.S. May an-gels, round me

2. The eve-ning star has light - ed Her crys-tal lamp on high; So, when in death be -

D.S. Oh, on the last bright

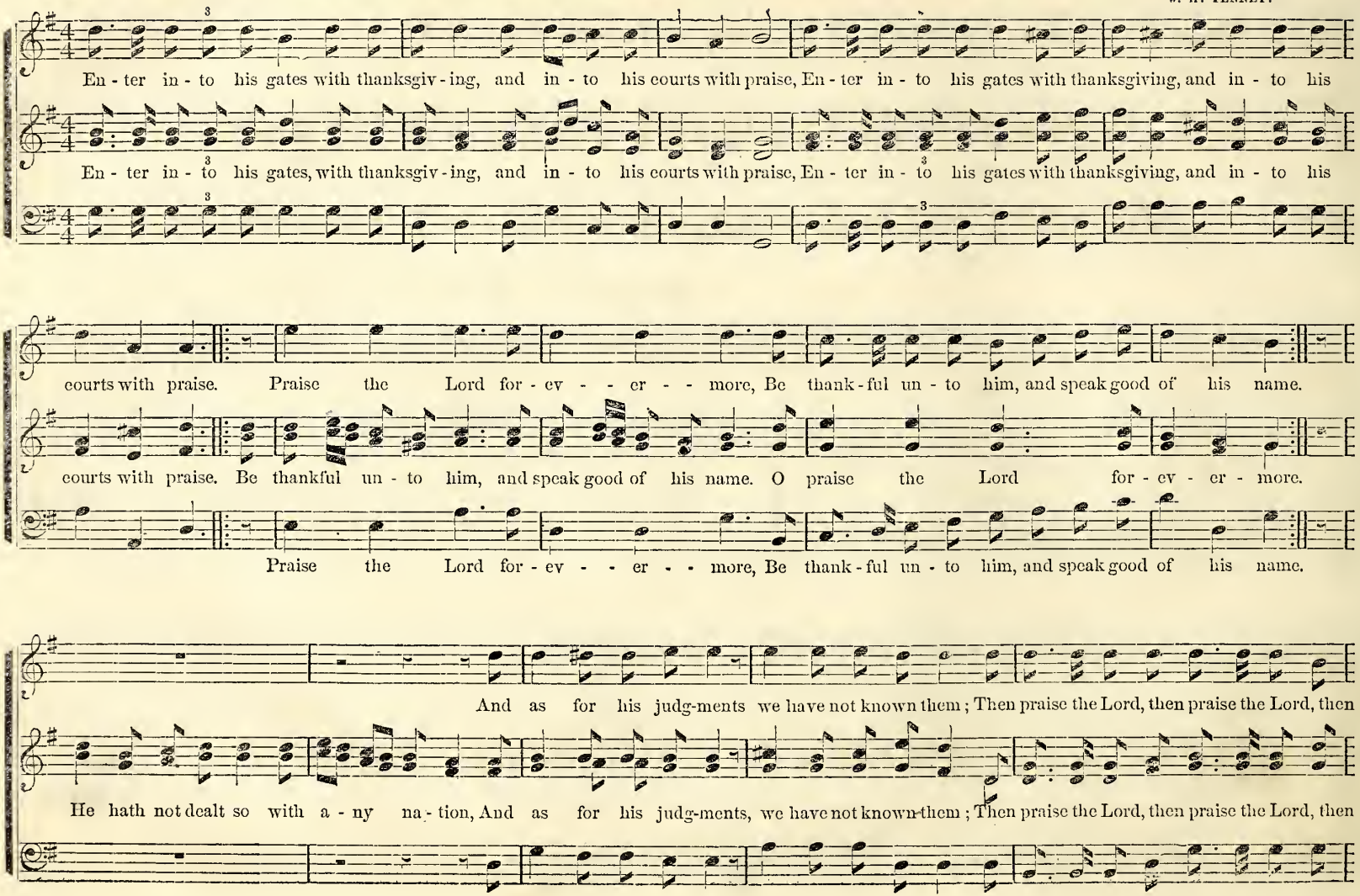
Fine. *D. S.*

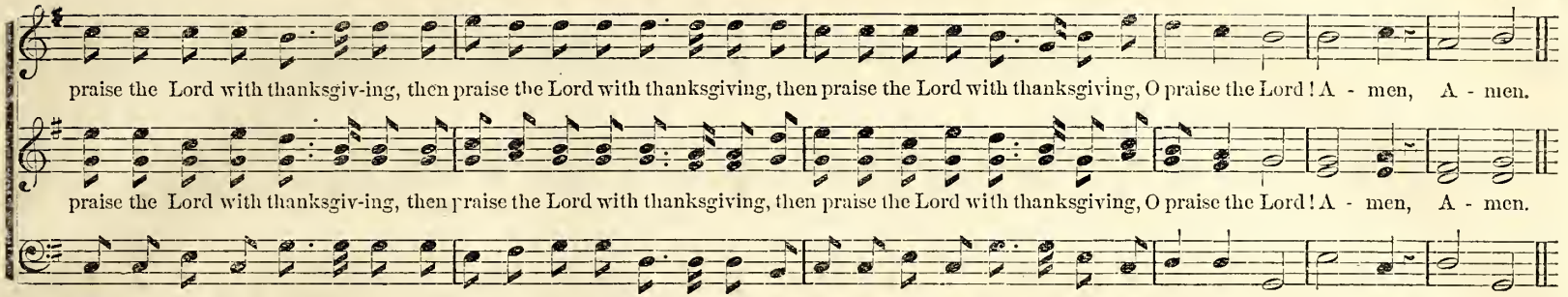
- sid - ing, My soul would sink to rest, My soul would sink to rest. The woodland hum.... is ring - ing, The day-light's gen - tle close,
sing- ing, Thus hymn my last re- pose, Thus hymn my last re - pose.

- night - ed, May hope illume the sky, May hope il - lume the sky. In gold-en splendor dawn- ing, The morrow's light shall break,
morn- ing, May I in glo - ry wake, May I in glo - ry wake.

THANKSGIVING ANTHEM. "Enter into His Gates."

J. H. TENNEY.



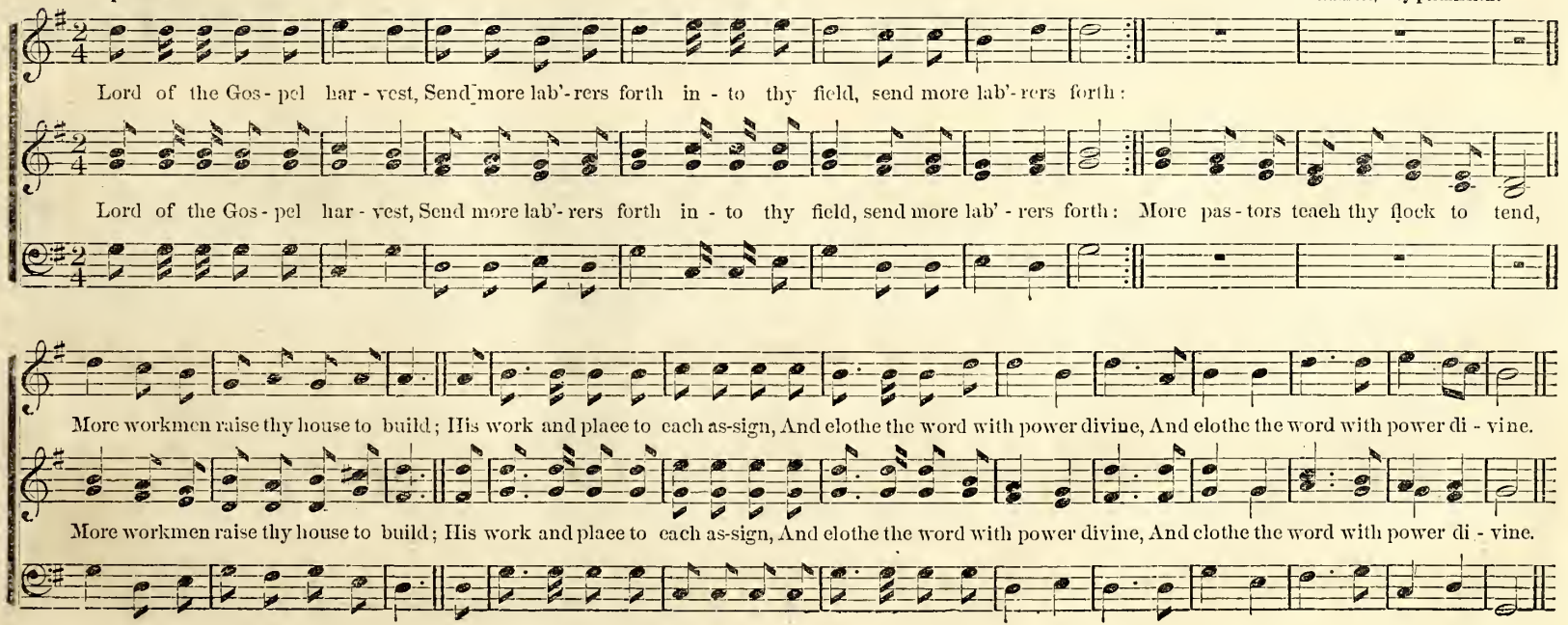


ANTHEM. "The Gospel Harvest."

SUITABLE FOR MISSIONARY OCCASIONS

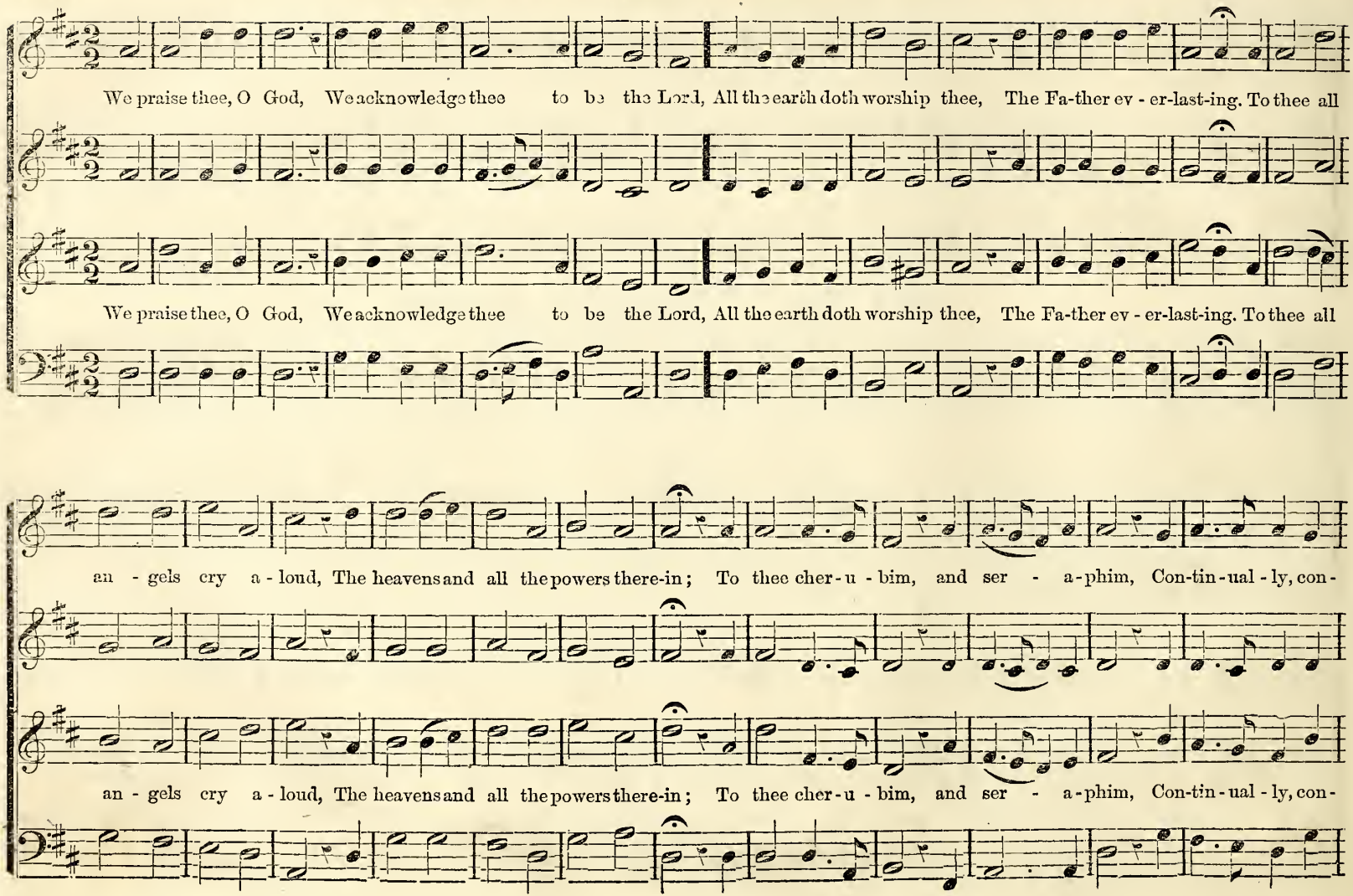
WM. B. BRADBURY.
From "Fresh Laurels," by permission.

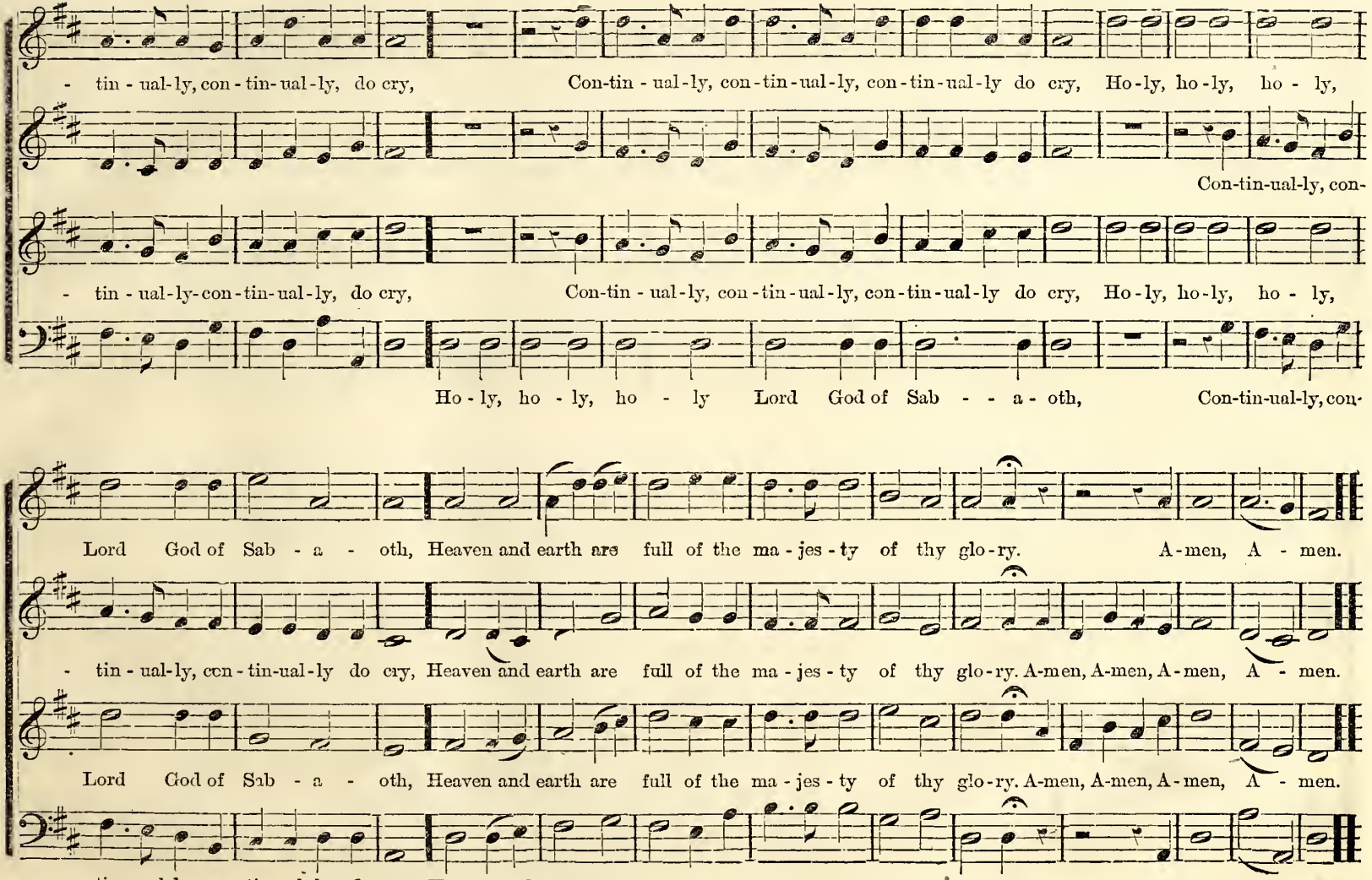
Spirited.



ANTHEM. "We praise thee, O God."

From "Sanctus" by permission.
Arranged by J. CAMPBELL.

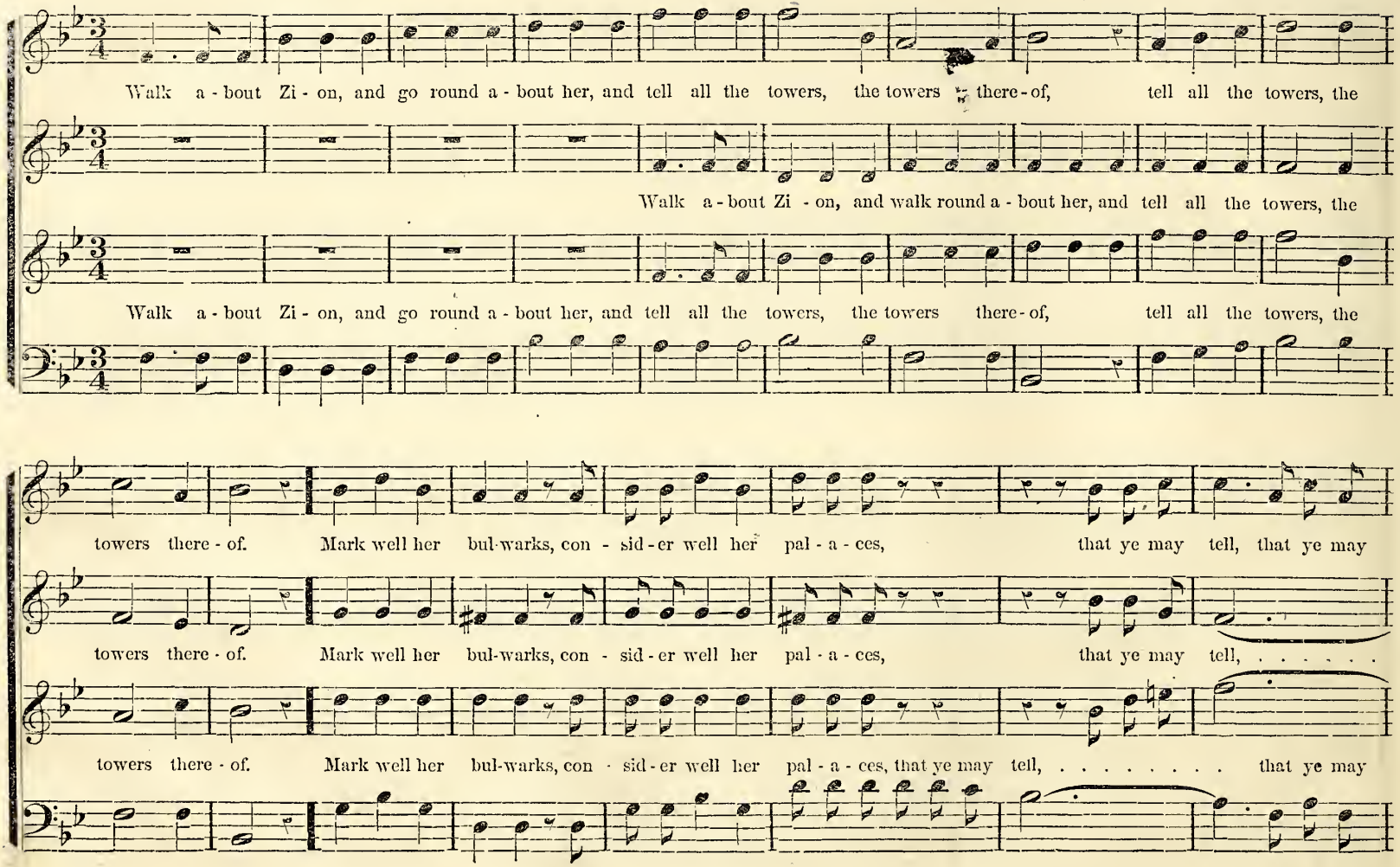


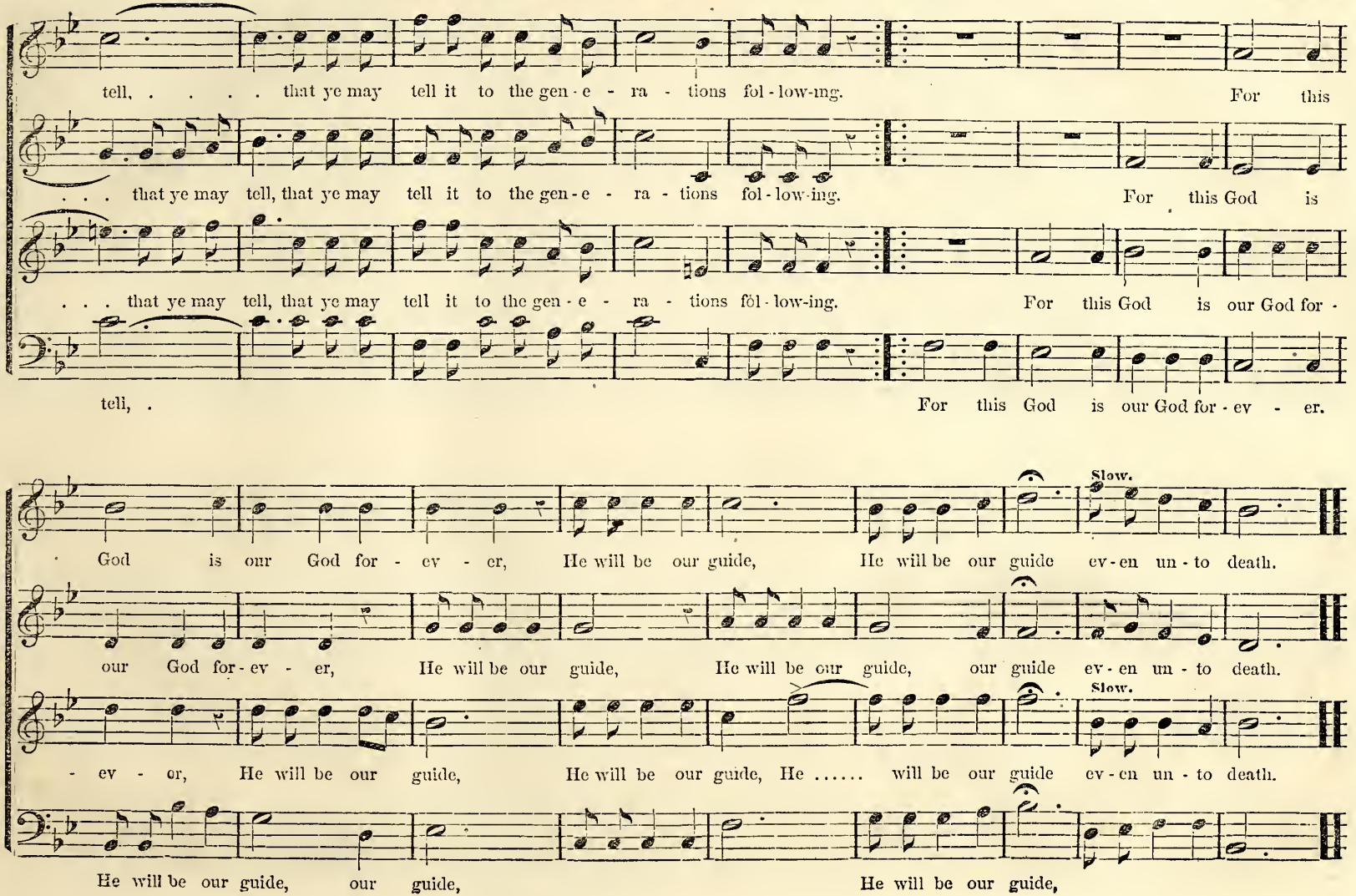

- tin - ual-ly, con - tin-ual-ly, do cry, Con-tin - ual-ly, con-tin-ual-ly, con-tin-ual-ly do cry, Ho-ly, ho-ly, ho - ly,
Con-tin-ual-ly, con-
- tin - ual-ly-con-tin-ual-ly, do cry, Con-tin - ual-ly, con-tin-ual-ly, con-tin-ual-ly do cry, Ho-ly, ho-ly, ho - ly,
Ho - ly, ho - ly, ho - ly Lord God of Sab - - a - oth, Con-tin-ual-ly, con-
Lord God of Sab - a - oth, Heaven and earth are full of the ma - jes - ty of thy glo-ry. A-men, A - men.
- tin - ual-ly, con - tin-ual-ly do cry, Heaven and earth are full of the ma - jes - ty of thy glo-ry. A-men, A-men, A-men, A - men.
Lord God of Sab - a - oth, Heaven and earth are full of the ma - jes - ty of thy glo-ry. A-men, A-men, A-men, A - men.
- tin - ual-ly, con - tin-ual-ly do cry, Heaven and earth, &c. A-men, A - men.

WALK ABOUT ZION.

WM. B. BRADBURY.

Vivace.

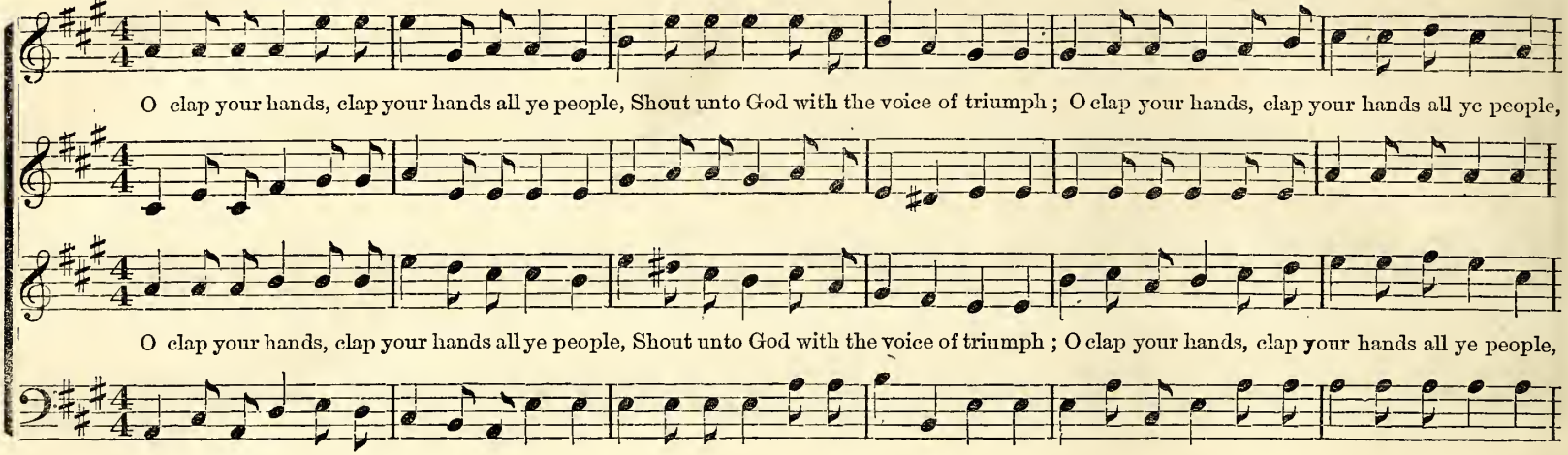



tell, ... that ye may tell it to the gen - e - ra - tions fol - low-ing. For this
. . . that ye may tell, that ye may tell it to the gen - e - ra - tions fol - low-ing. For this God is
. . . that ye may tell, that ye may tell it to the gen - e - ra - tions fol - low-ing. For this God is our God for -
tell, . For this God is our God for - ev - er.
God is our God for - ev - er, He will be our guide, He will be our guide ev - en un - to death.
Slow.
our God for - ev - er, He will be our guide, He will be our guide, our guide ev - en un - to death.
- ev - er, He will be our guide, He will be our guide, He ..... will be our guide ev - en un - to death.
Slow.
He will be our guide, our guide, He will be our guide,

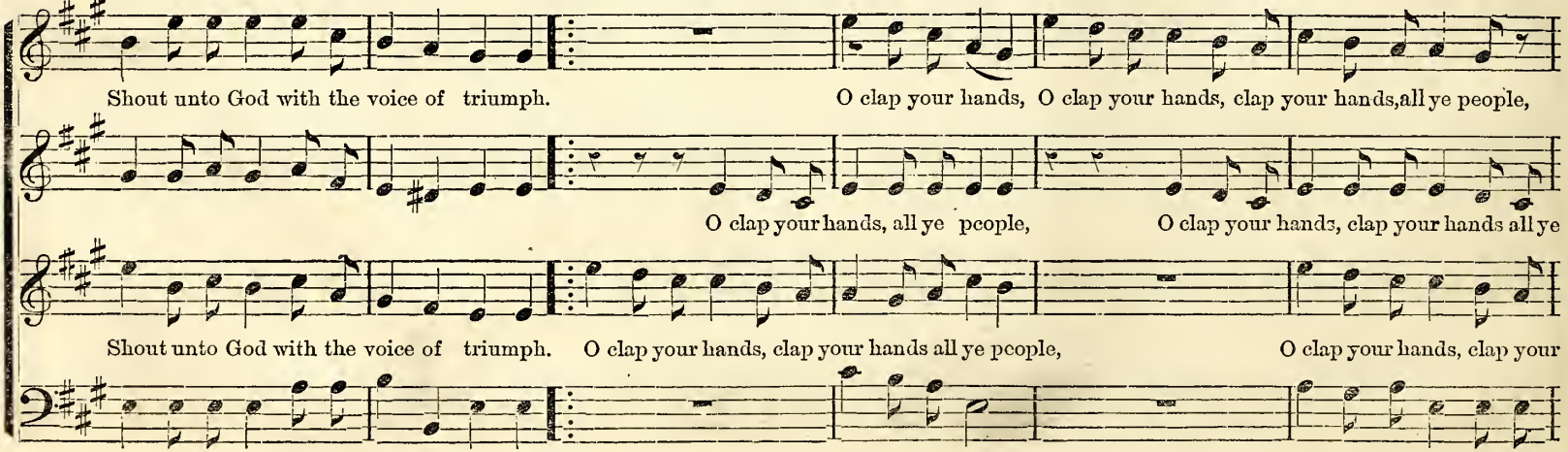
ANTHEM. "O clap your hands, all ye people."

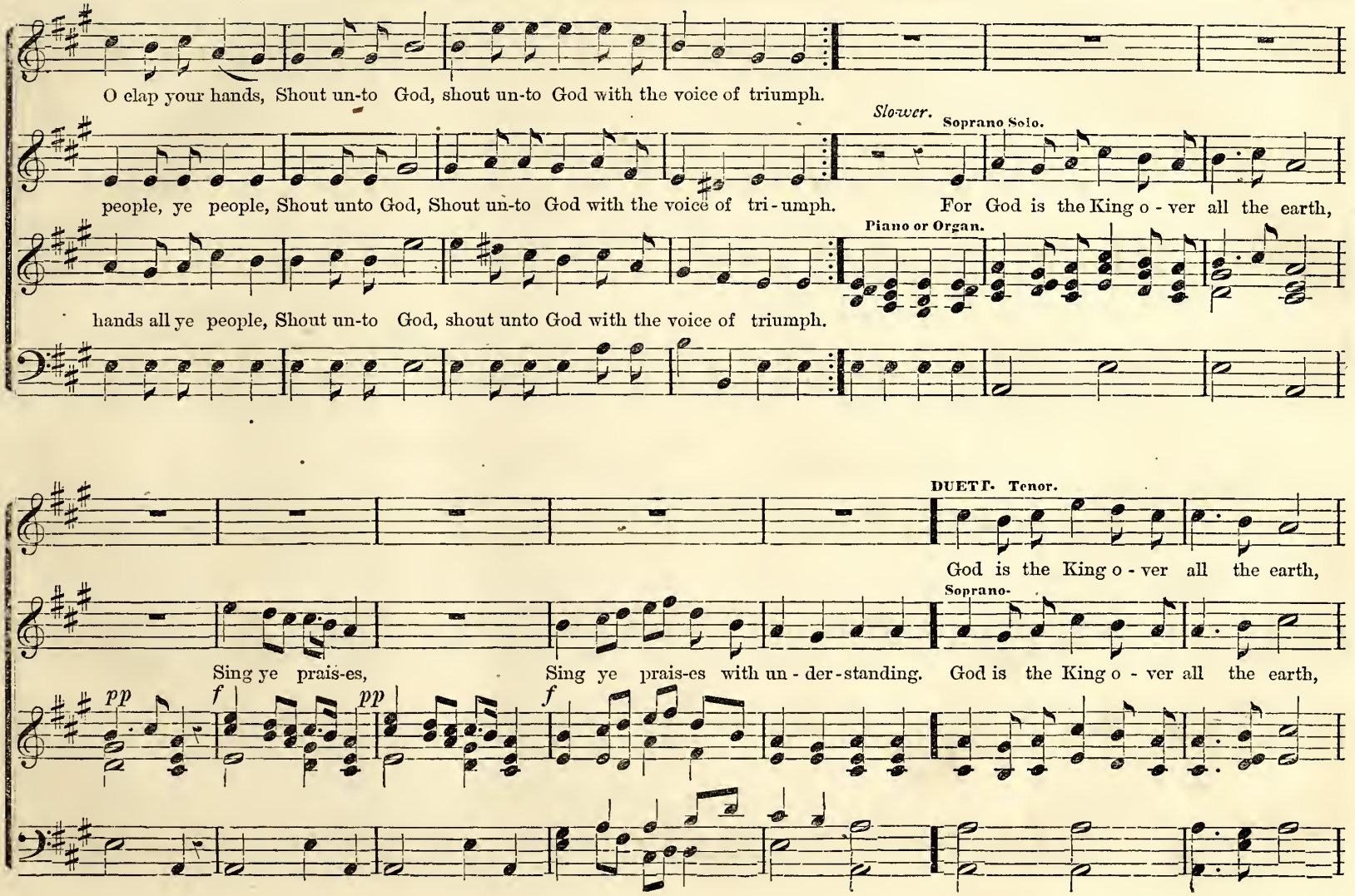
CHESTER G. ALLEN.

Firmly, and in moderate time.

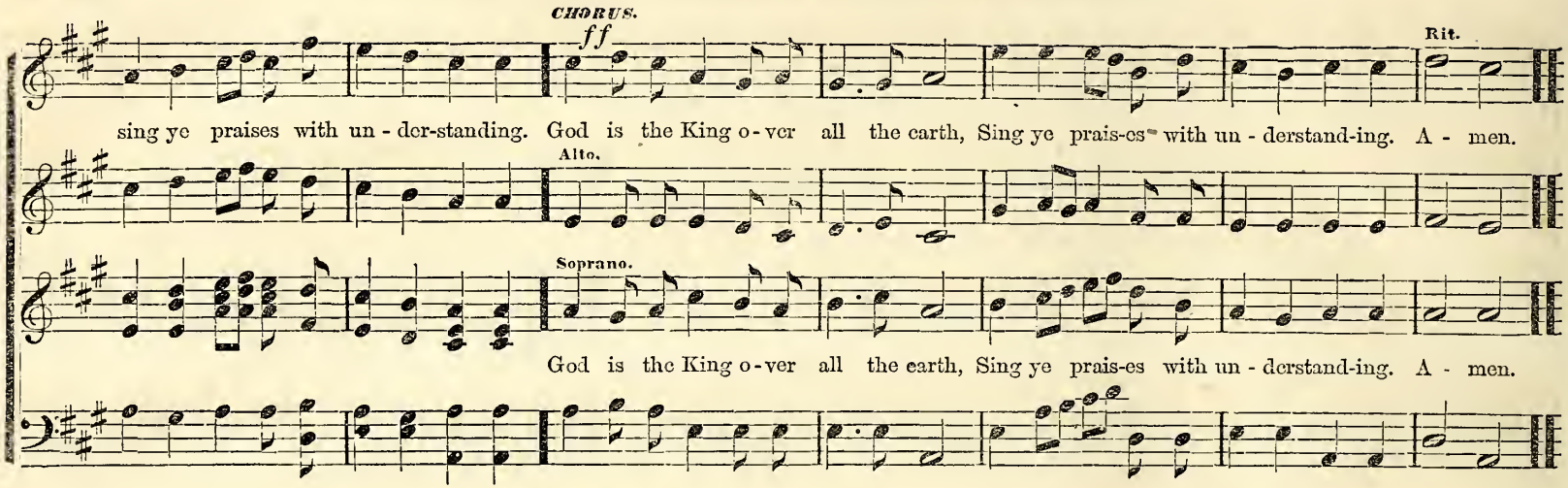


Allegro. With great spirit.

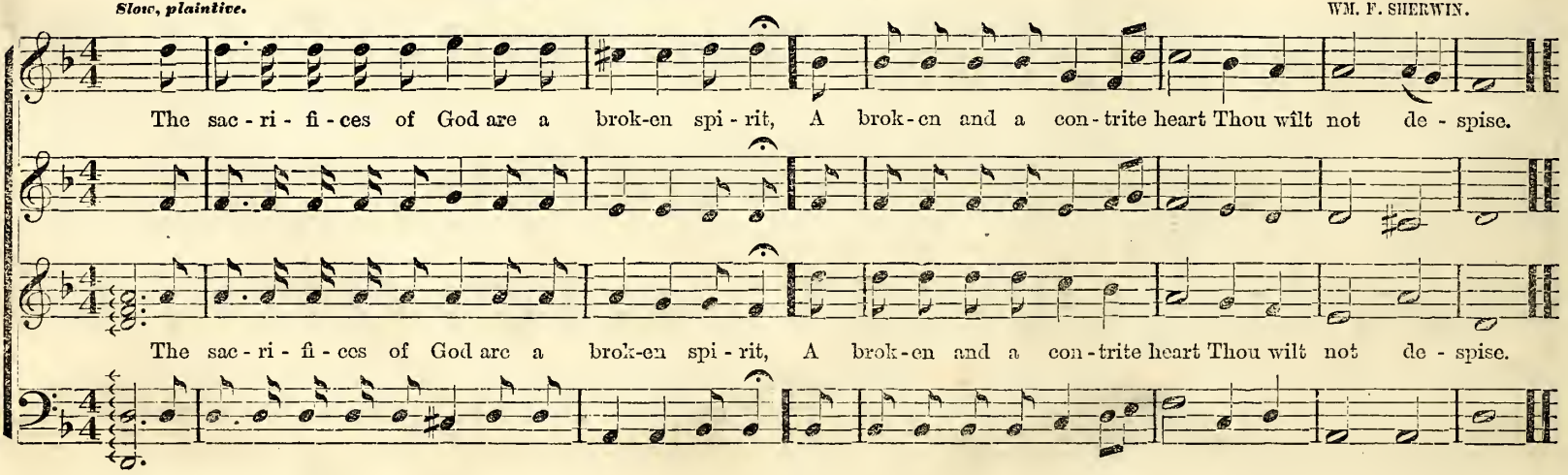


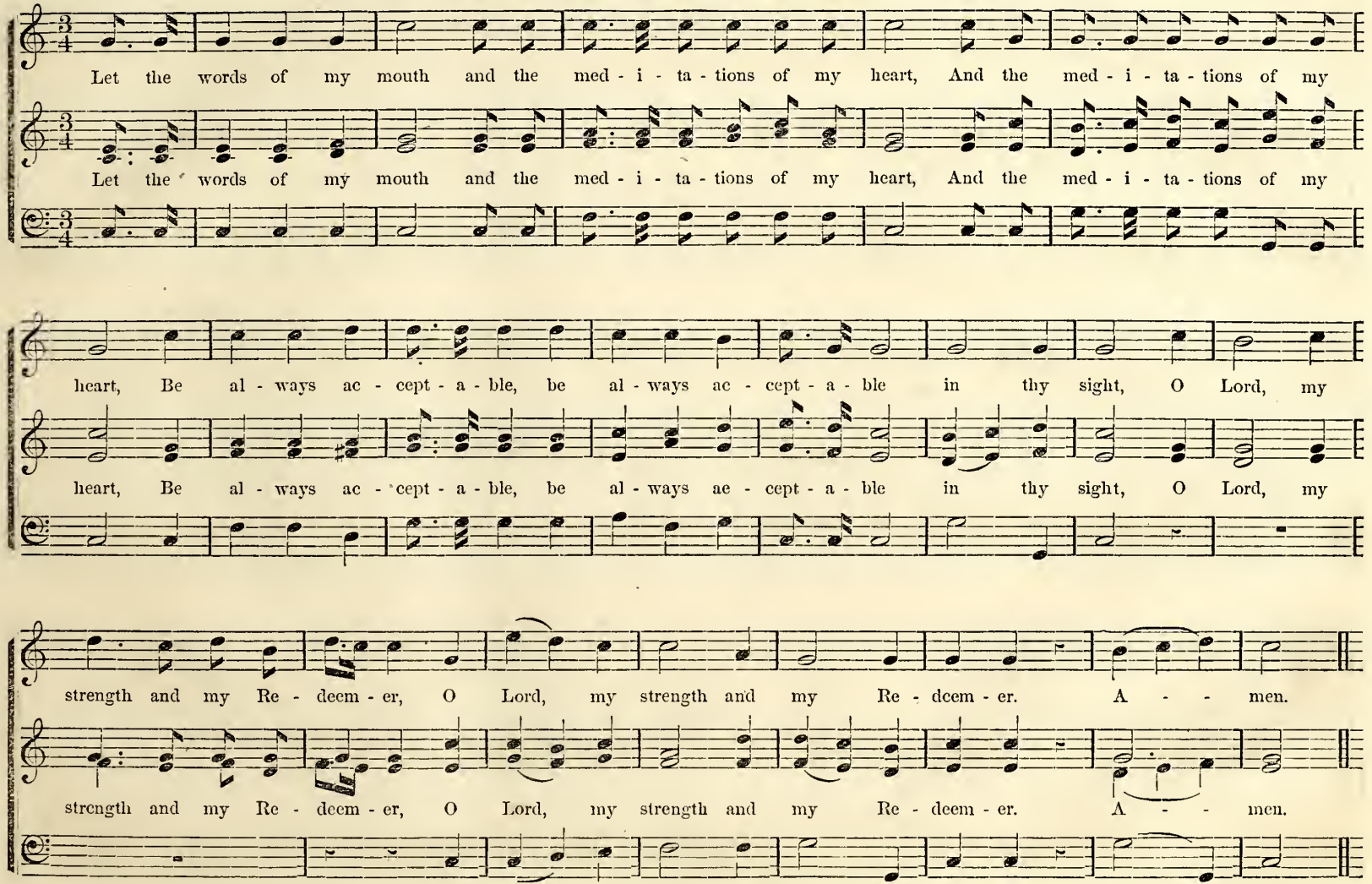

O clap your hands, Shout un-to God, shout un-to God with the voice of triumph.
Slower.
Soprano Solo.
people, ye people, Shout unto God, Shout un-to God with the voice of tri-umph.
For God is the King o-ver all the earth,
Piano or Organ.
hands all ye people, Shout un-to God, shout unto God with the voice of triumph.
DUETT. Tenor.
God is the King o-ver all the earth,
Soprano.
Sing ye prais-es,
Sing ye prais-es with un-der-standing.
God is the King o-ver all the earth,
pp
f
pp
f

"O clap your hands all ye people." Concluded.



SENTENCE. "The sacrifices of God."

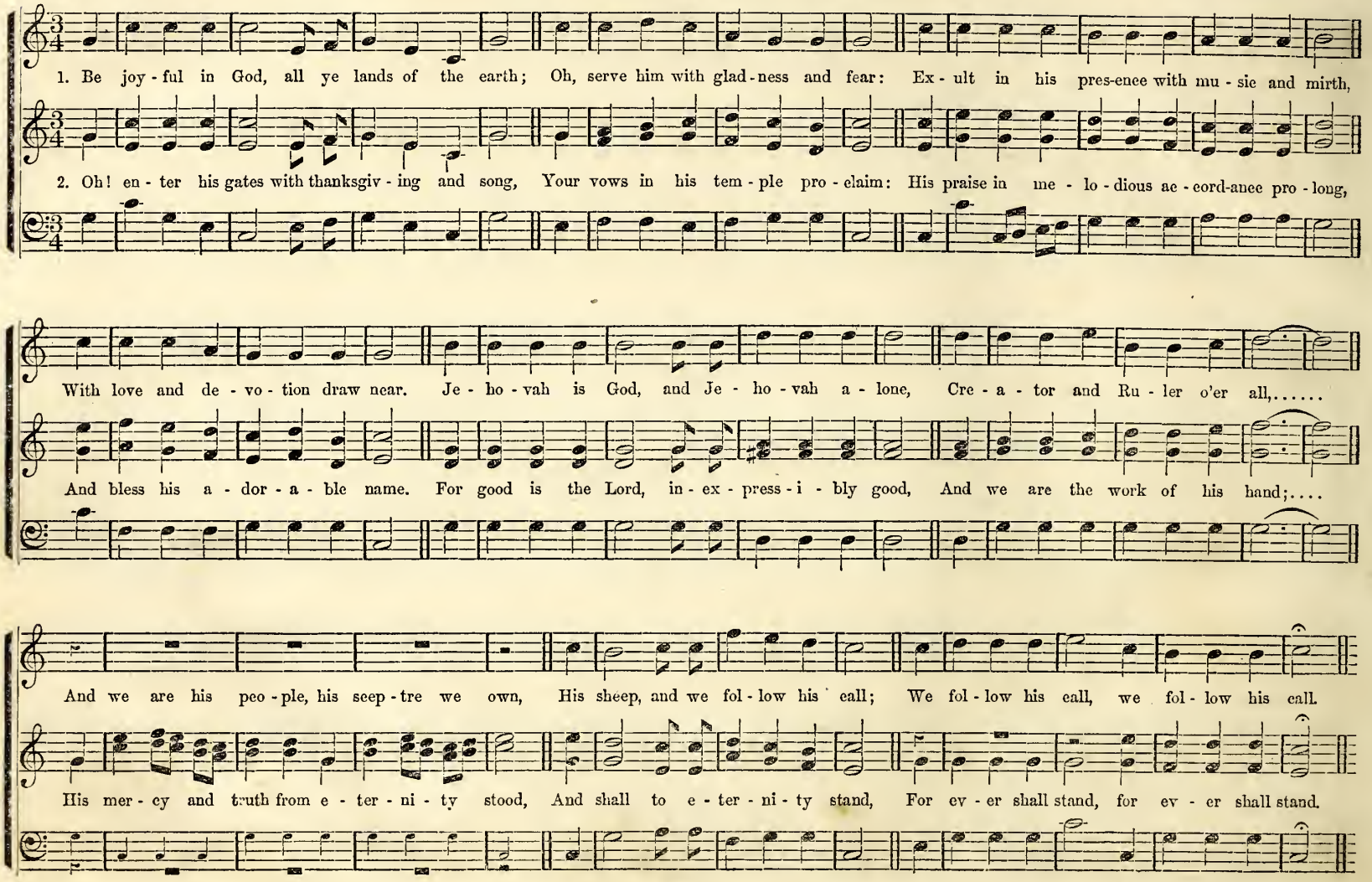



Let the words of my mouth and the med - i - ta - tions of my heart, And the med - i - ta - tions of my
Let the words of my mouth and the med - i - ta - tions of my heart, And the med - i - ta - tions of my
heart, Be al - ways ac - cept - a - ble, be al - ways ac - cept - a - ble in thy sight, O Lord, my
heart, Be al - ways ac - cept - a - ble, be al - ways ac - cept - a - ble in thy sight, O Lord, my
strength and my Re - deem - er, O Lord, my strength and my Re - deem - er. A - - - men.
strength and my Re - deem - er, O Lord, my strength and my Re - deem - er. A - - - men.

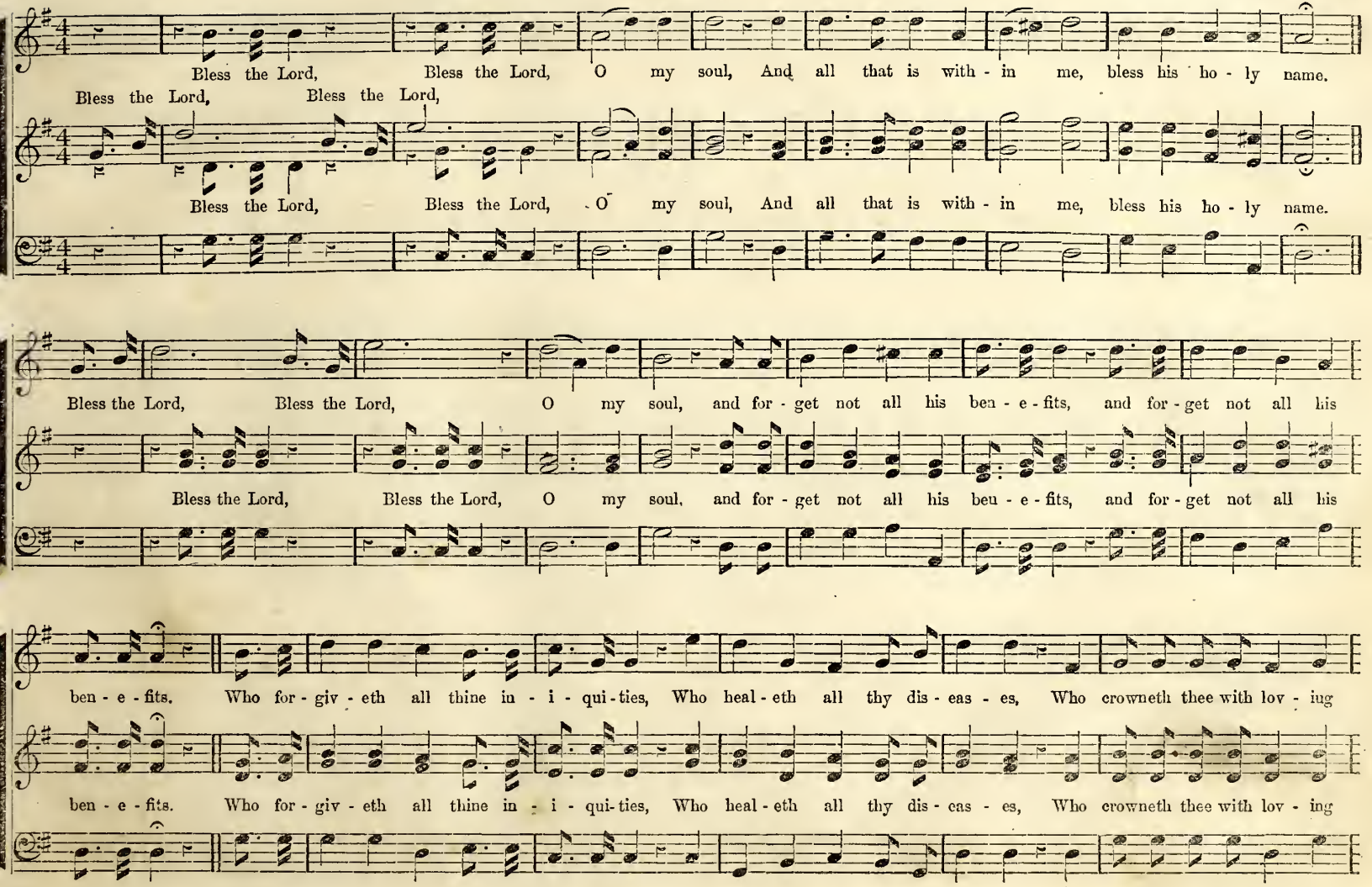
328 *Allegro.*

BE JOYFUL IN GOD.

WM. B. BRADBURY.



BLESS THE LORD, O MY SOUL.



BLESS THE LORD. Concluded.

kind - ness and ten - der mer - cies, Who crown-eth thee with lov - ing kind - ness and ten - der mer - cies. Who re -

kind - ness and ten - der mer - cies, Who crown-eth thee with lov - ing kind - ness and ten - der mer - cies. Who re--

deem-eth thy life from de - strue - tion, Who crowneth thee with lov - ing kind - ness, Who crowneth thee with lov - ing kind - ness and ten - der mer - cies.

deem-eth thy life from de - strue - tion, Who crowneth thee with lov - ing kind - ness, Who crowneth thee with lov - ing kind - ness and ten - der mer - cies.

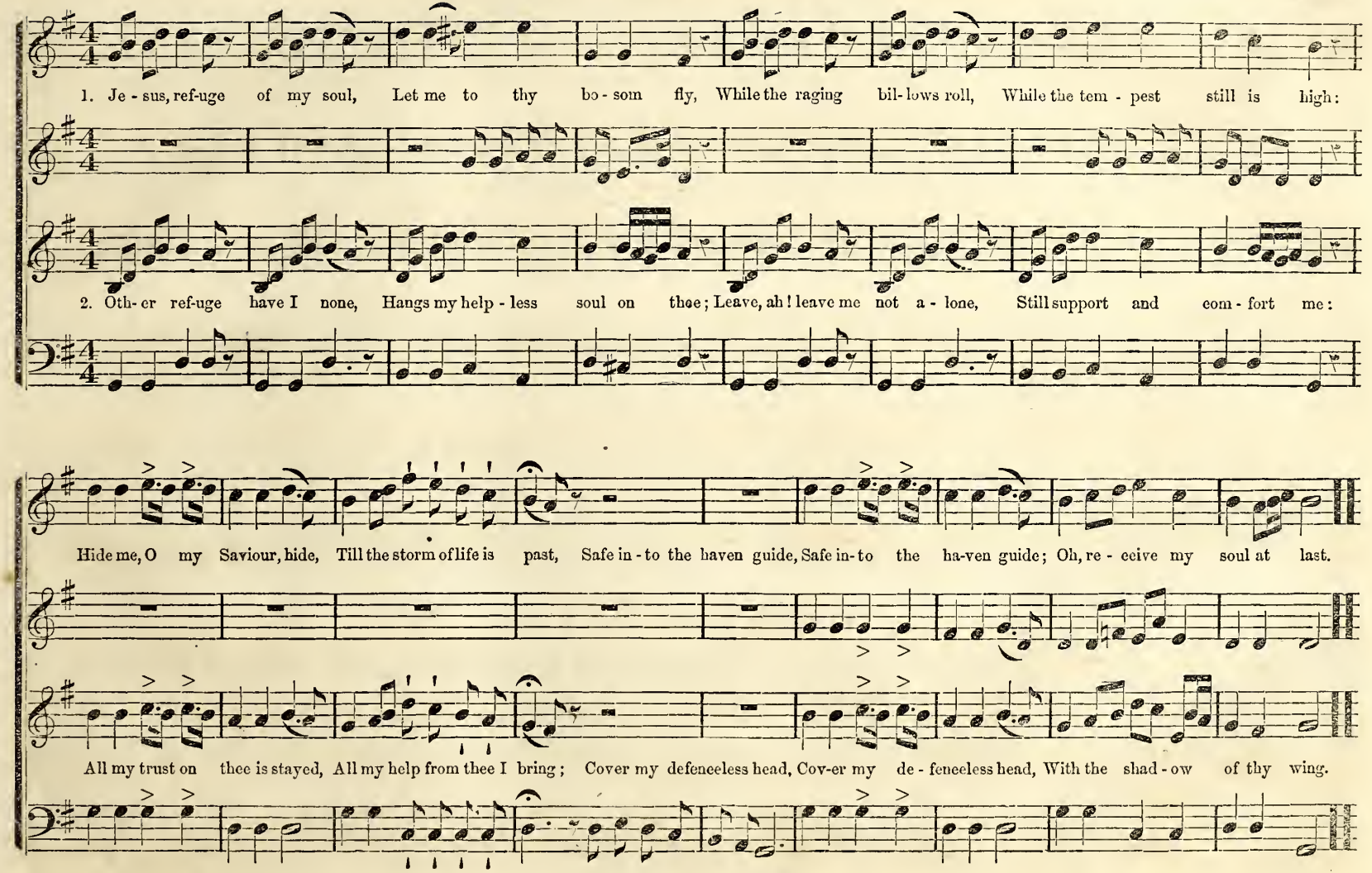
CLOSING HYMN.

CHESTER G. ALLEN.

1. For this sweet hour, O God a - bove, Ac - cept our thanks, our high - est love; Here may the dew of grace de - scend, From thee, our Fa - ther, Saviour, Friend.
2. Ac - cept our thanks, O gra - cious Lord, For ev - ery prom - ise in thy word; And may thy truth di - vine - ly blest, Sink deep in ev - ery youthful breast.

3. O guard us, Lord, from day to day, In all we do and all we say; From e - vil thoughts our hearts defend, And guide us to our journey's end.

CHRIST OUR REFUGE.*



*Alto may be omitted *ad libitum*.

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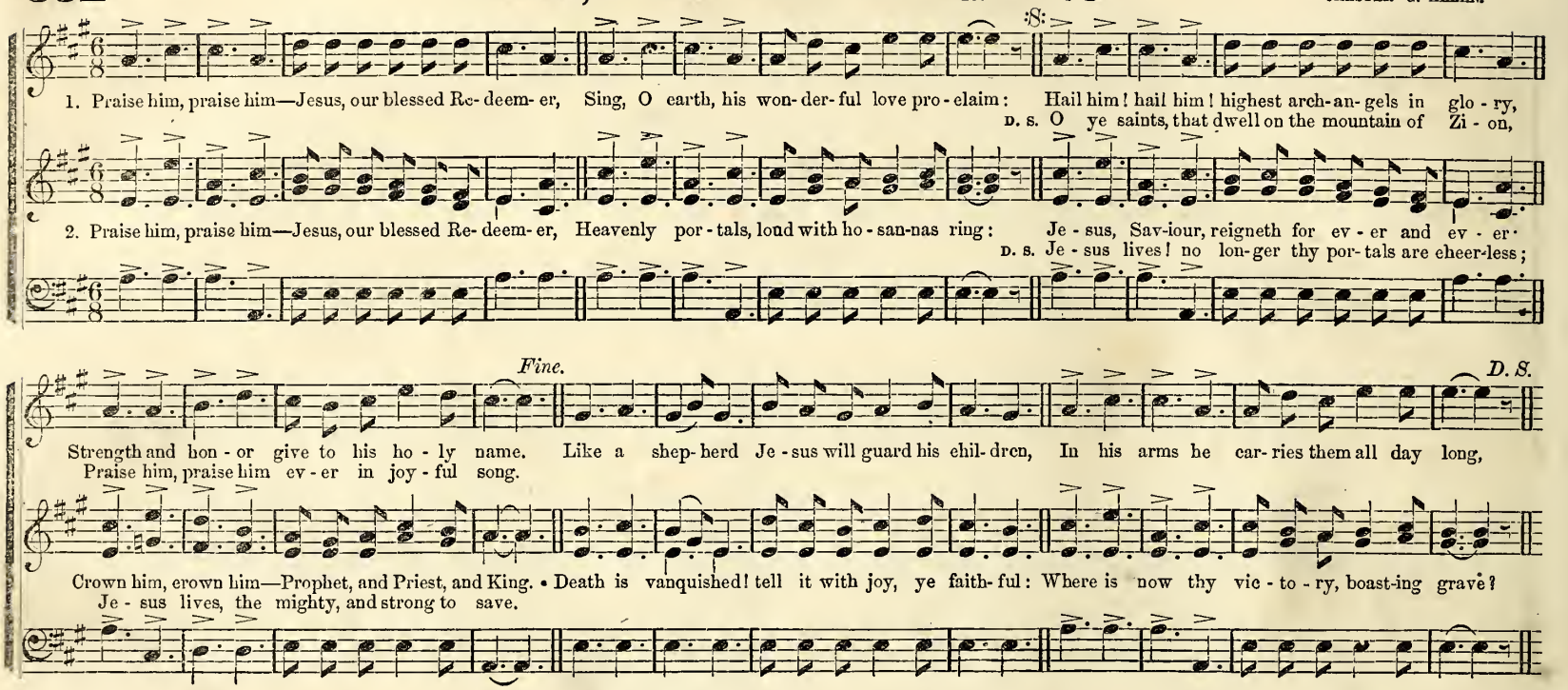
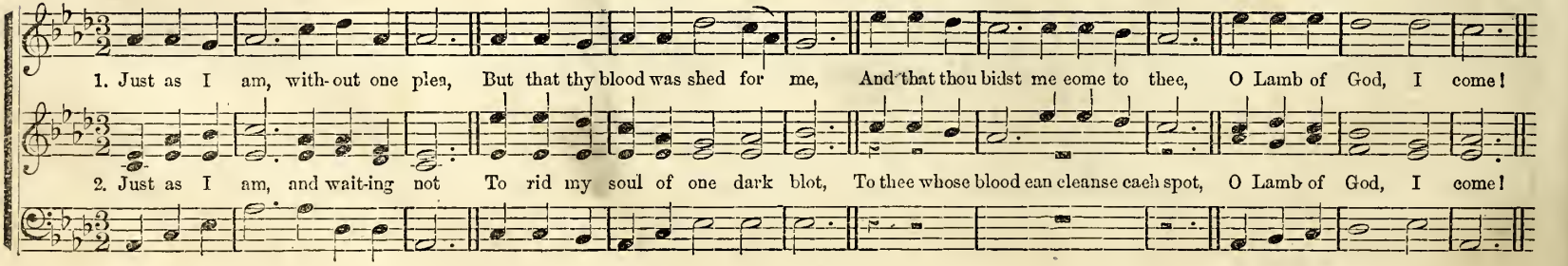
PRAISE, GIVE PRAISE. 12s & 10s.

CHESTER G. ALLEN.

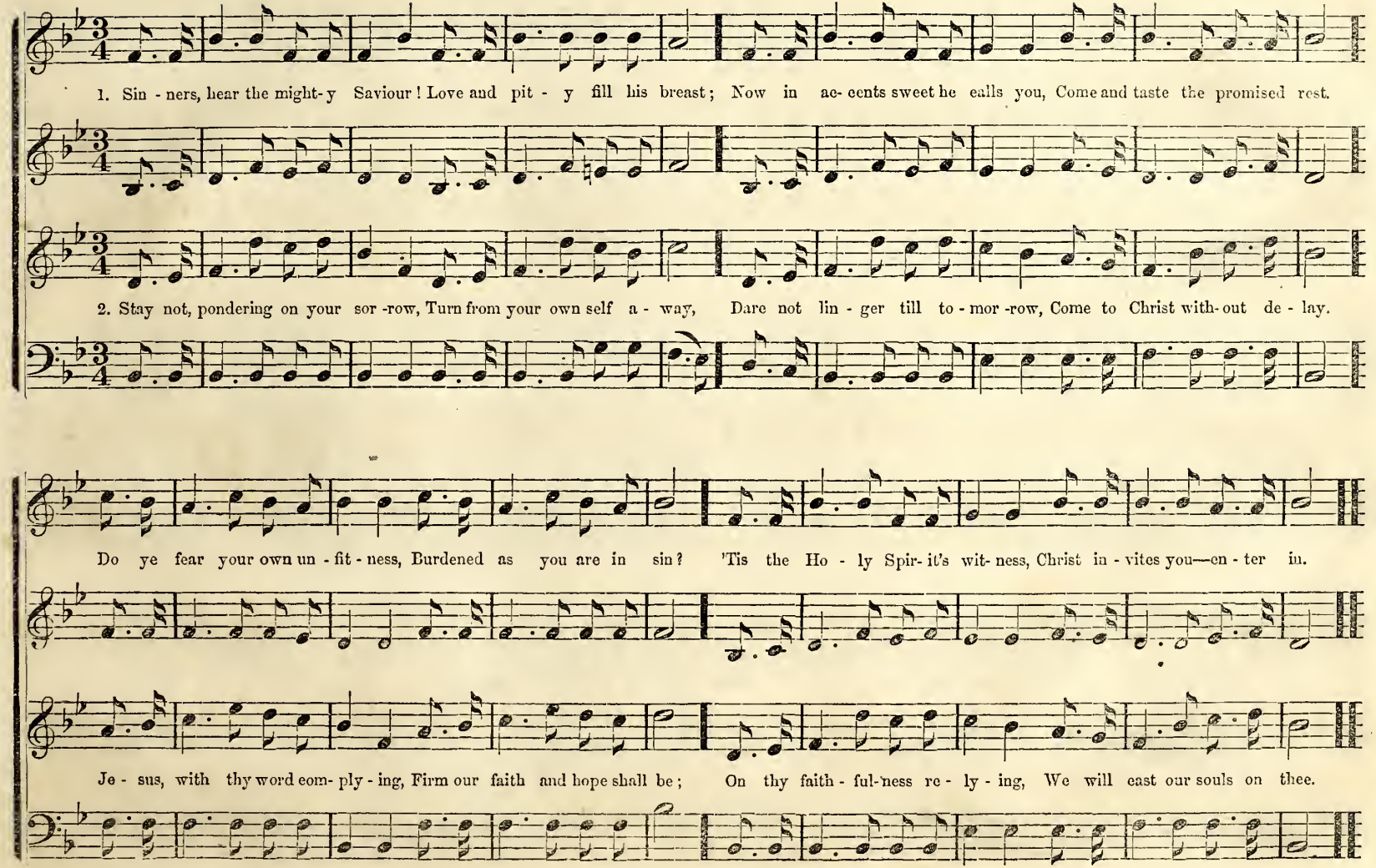


HUMILITY. 8s & 6s.

CHESTER G. ALLEN.



COME AND WELCOME.



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THE LORD REIGNETH. Anthem.

Maestoso. WM. F. SHERWIN.

f

The Lord reigneth, the Lord reigneth, Let the peo - ple tremble. The Lord reigneth, the Lord reigueth, Let the peo - ple trem- ble.

The Lord reigneth, the Lord reigneth, Let the peo - ple tremble. The Lord reigneth, the Lord reigneth, Let the peo - ple trem- ble.

1st time to be sung as a Duet, Alto and Soprano; 2d time, Full Chorus.

For the Lord is ho - ly, For the Lord our God is ho - ly. O pray for the peace, the peace of Je -

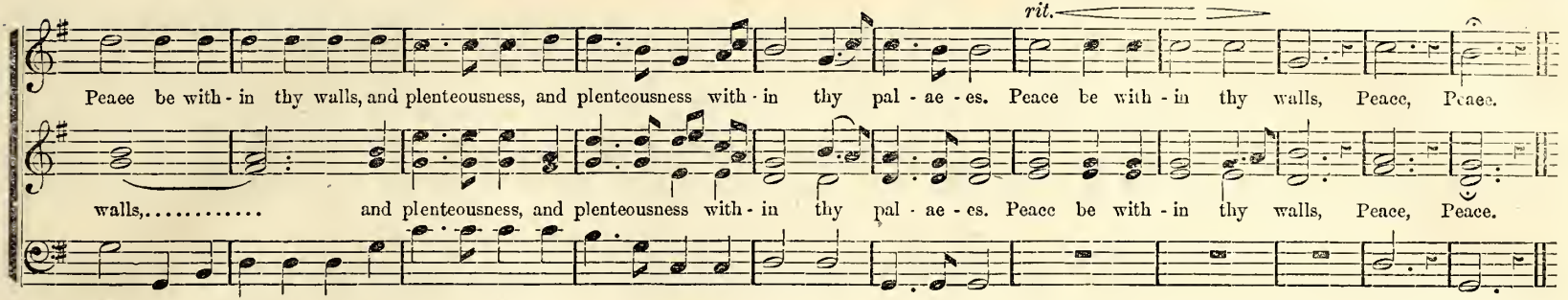
For the Lord is ho - ly, For the Lord our God is ho - ly. O pray for the peace, the peace of Je -

- ru - sa- lem; They shall pros - per that love..... thee. Peace be with - in thy walls,.....

Peace be with - in thy walls,

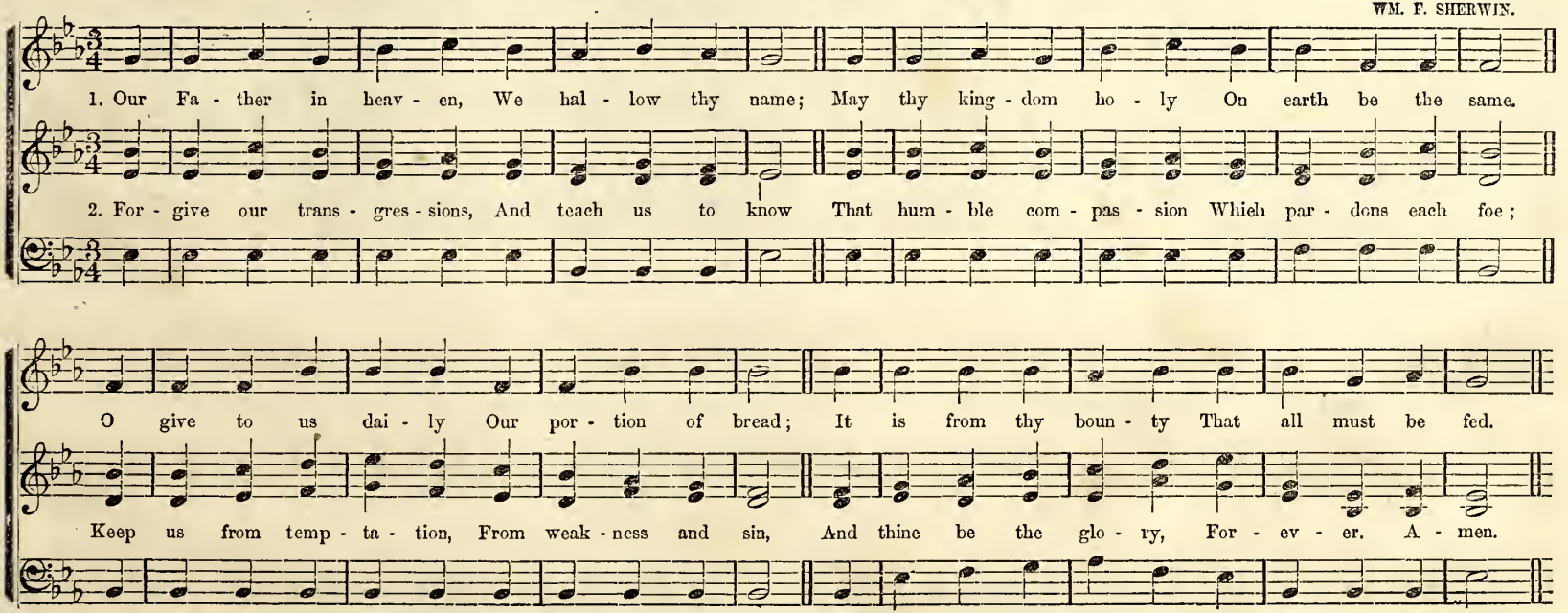
- ru - sa- lem; They shall pros - per that love..... thee. Peace be with - in thy walls,..... Peace be with - in thy

THE LORD REIGNETH. Concluded.



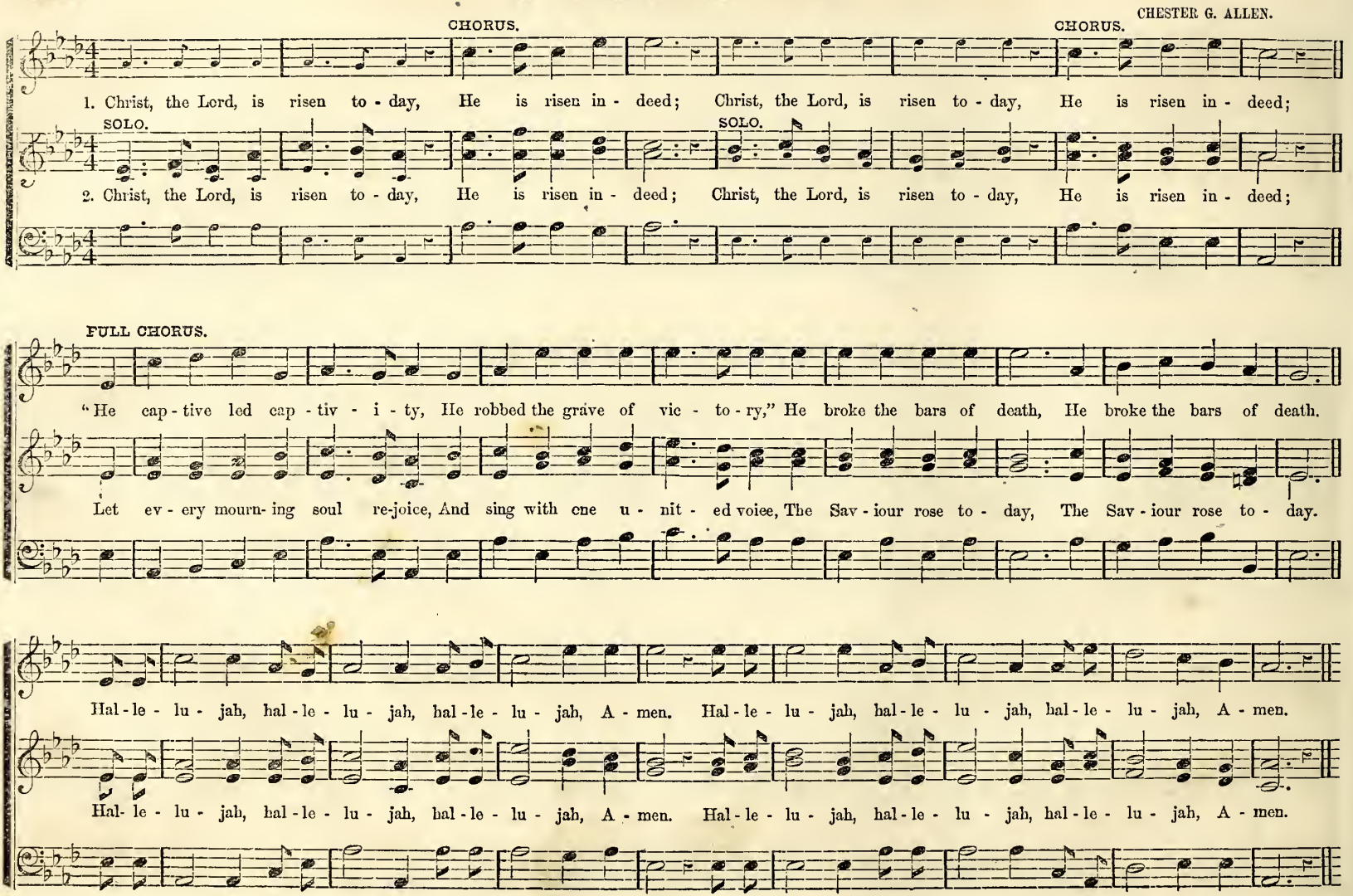
OUR FATHER IN HEAVEN.

WM. F. SHERWIN.



EASTER ANTHEM.

CHESTER G. ALLEN.



WHEN, AS RETURNS THIS SOLEMN DAY.

WM. F. SHERWIN.

When, as re-turns this sol - emn day, Man comes to meet his God, What rites, what hon - ors shall he pay? How spread his name a - broad? From

When, as re-turns this sol - emn day, Man comes to meet his God, What rites, what hon - ors shall he pay? How spread his name a - broad? From

cresc.

mar- ble domes and gild- ed spires Shall clouds of in - cense rise; And gems, and gold, and gar-lands deck The cost - ly sac - ri - fice. Vain, sin- ful man!

p

mar- ble domes and gild- ed spires Shall clouds of in - cense rise; And gems, and gold, and gar-lands deck The cost - ly sac - ri - fice. Vain, sin- ful man!

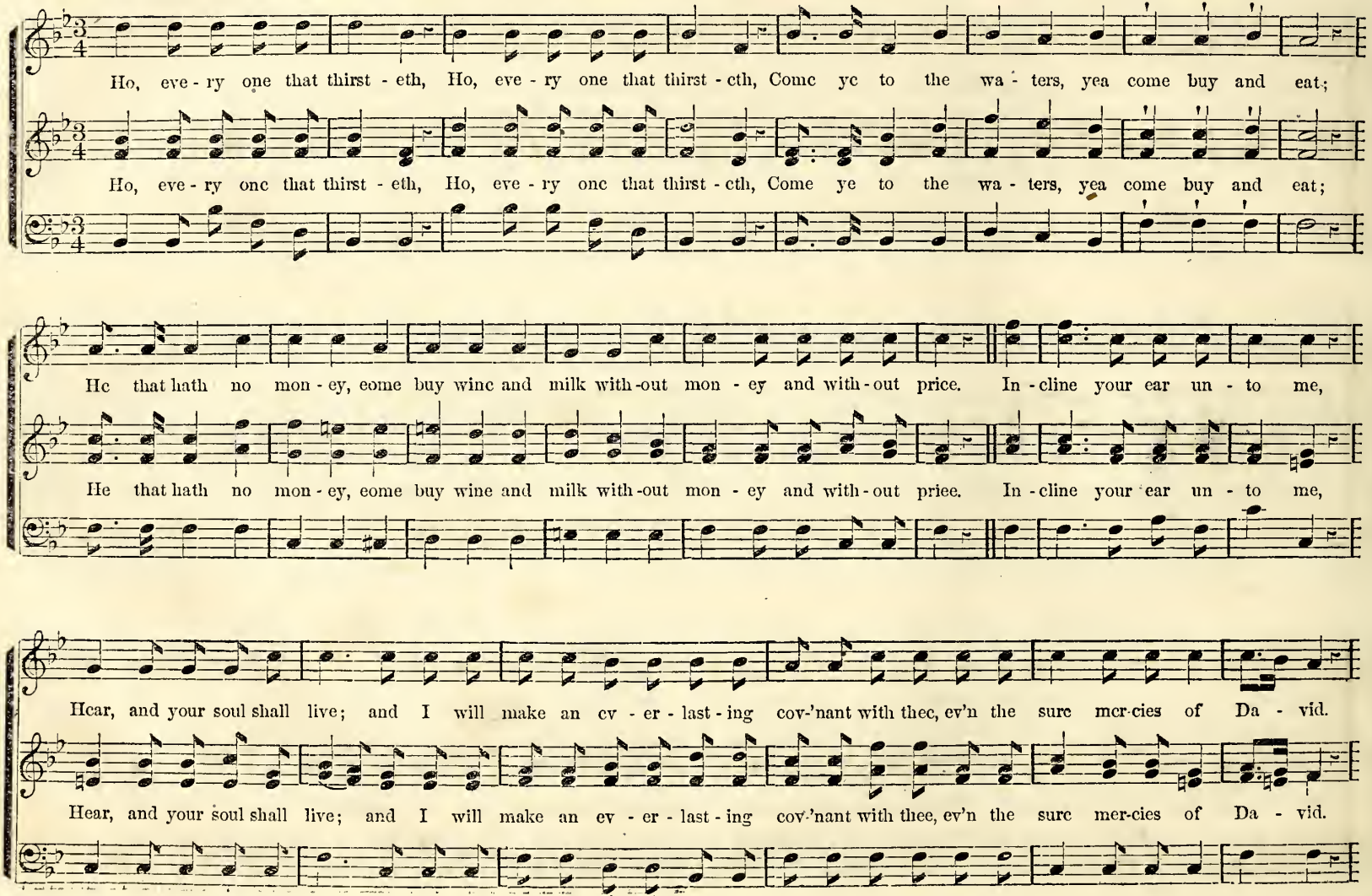
cresc.

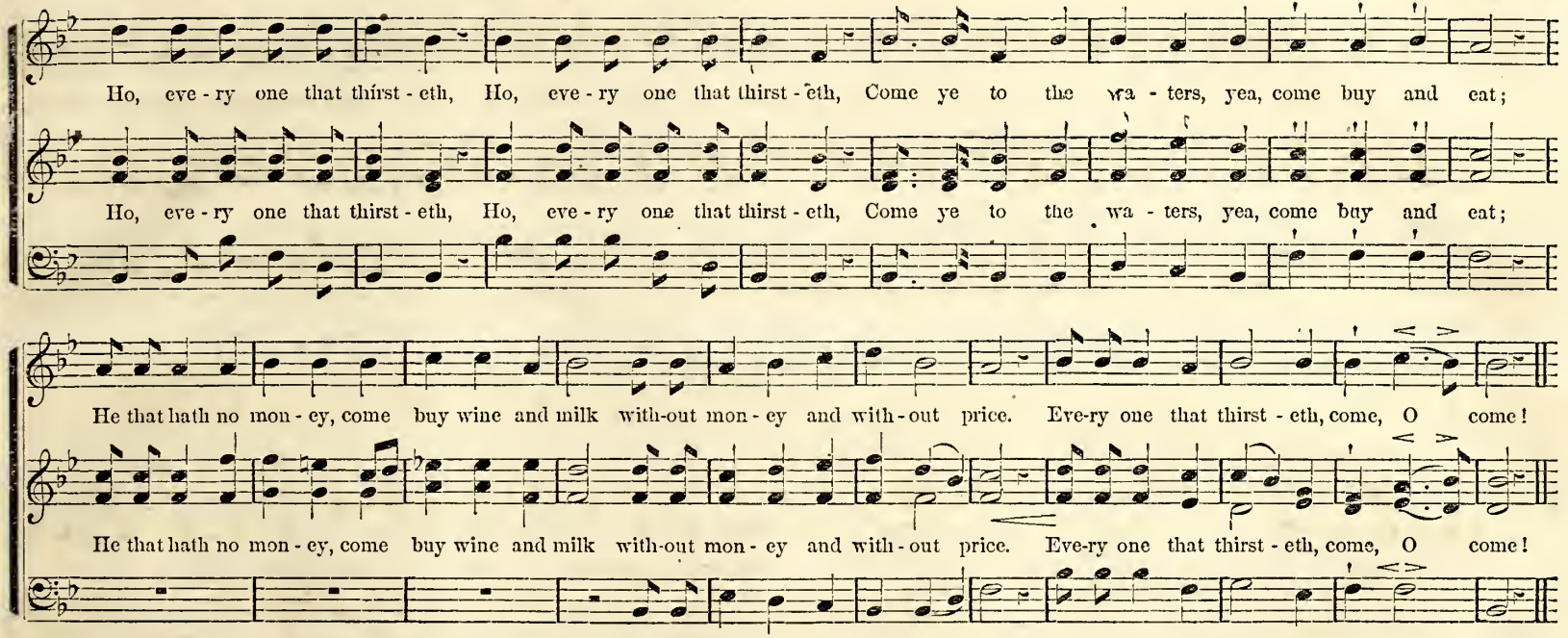
Vain, sin - ful man! Cre - a- tion's Lord thy off'rings well may spare: But give thy heart, but give thy heart, And thou shalt find thy God will hear thy prayer.

Vain, sin - ful man! Cre - a- tion's Lord thy off'rings well may spare: But give thy heart, but give thy heart, And thou shalt find thy God will hear thy prayer.

SENTENCE. "Ho, every one that Thirsteth."

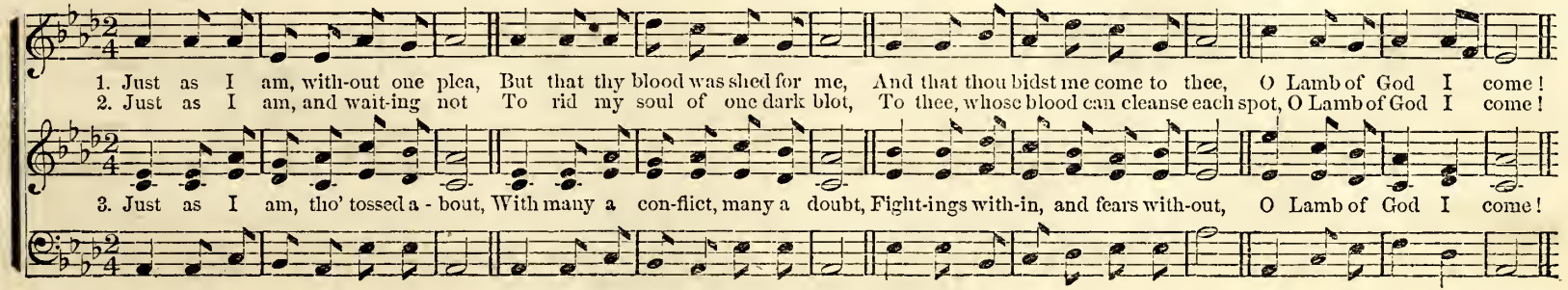
Arranged from MOZART.





JUST AS I AM.

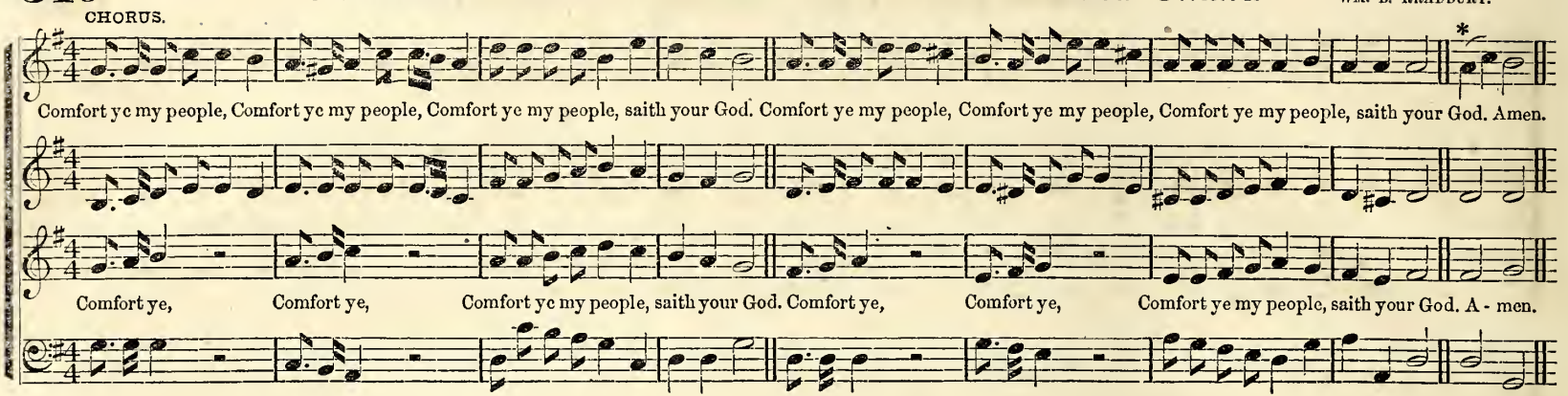
WM. F. SHERWIN.



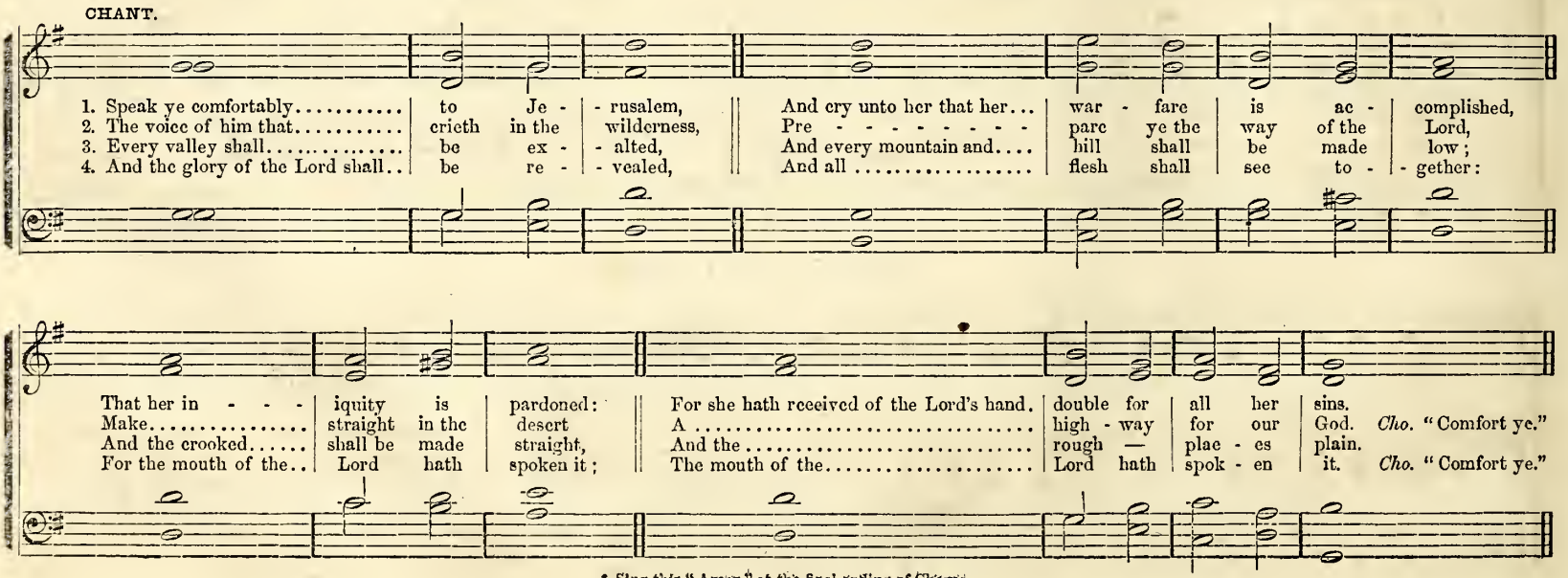
340 COMFORT YE MY PEOPLE. Anthem and Chant.

WM. B. BRADBURY.

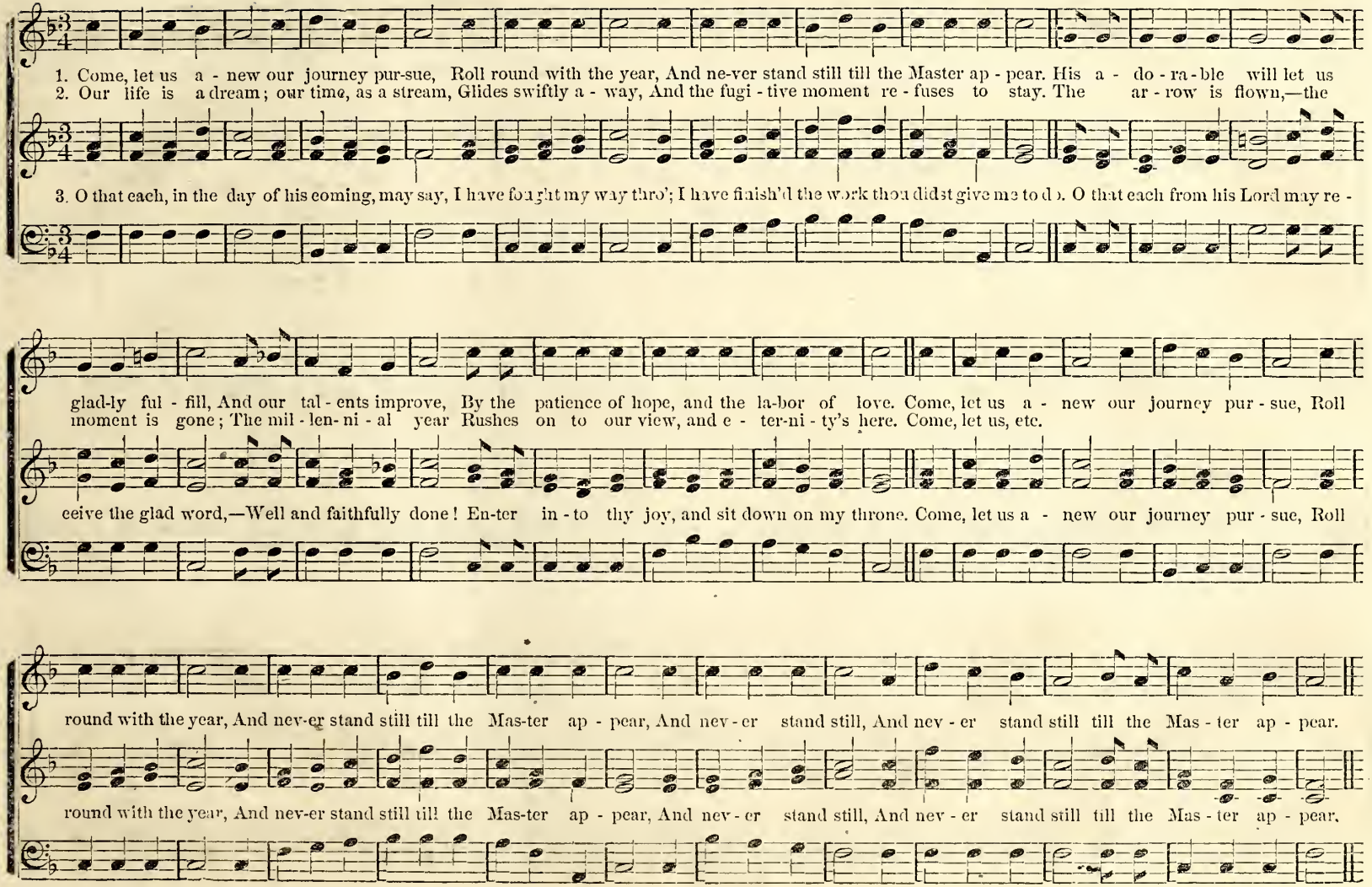
CHORUS.



CHANT.



* Sing this "Amen" at the final ending of Chorus.


1. Come, let us a - new our journey pur-sue, Roll round with the year, And ne-ver stand still till the Master ap - pear. His a - do - ra - ble will let us
2. Our life is a dream; our time, as a stream, Glides swiftly a - way, And the fugi - tive moment re - fuses to stay. The ar - row is flown,—the
3. O that each, in the day of his coming, may say, I have fought my way thro'; I have finish'd the work thou didst give me to do. O that each from his Lord may re -
glad-ly ful - fill, And our tal - ents improve, By the patience of hope, and the la-bor of love. Come, let us a - new our journey pur - sue, Roll
moment is gone; The mil - len - ni - al year Rushes on to our view, and e - ter-ni - ty's here. Come, let us, etc.
ceive the glad word,—Well and faithfully done! En-ter in - to thy joy, and sit down on my throne. Come, let us a - new our journey pur - sue, Roll
round with the year, And nev-er stand still till the Mas-ter ap - pear, And nev - er stand still, And nev - er stand still till the Mas - ter ap - pear.
round with the year, And nev-er stand still till the Mas-ter ap - pear, And nev - er stand still, And nev - er stand still till the Mas - ter ap - pear.

THE SEAMAN'S PRAYER. Quartett.

Arranged.

Smooth and flowing.

Je - sus, most holy one, We lift our souls to thee;
Plead for us, Sav - iour, Lone wand'rers on the sea.

Watch us while shadows lie
Far o'er the water spread;

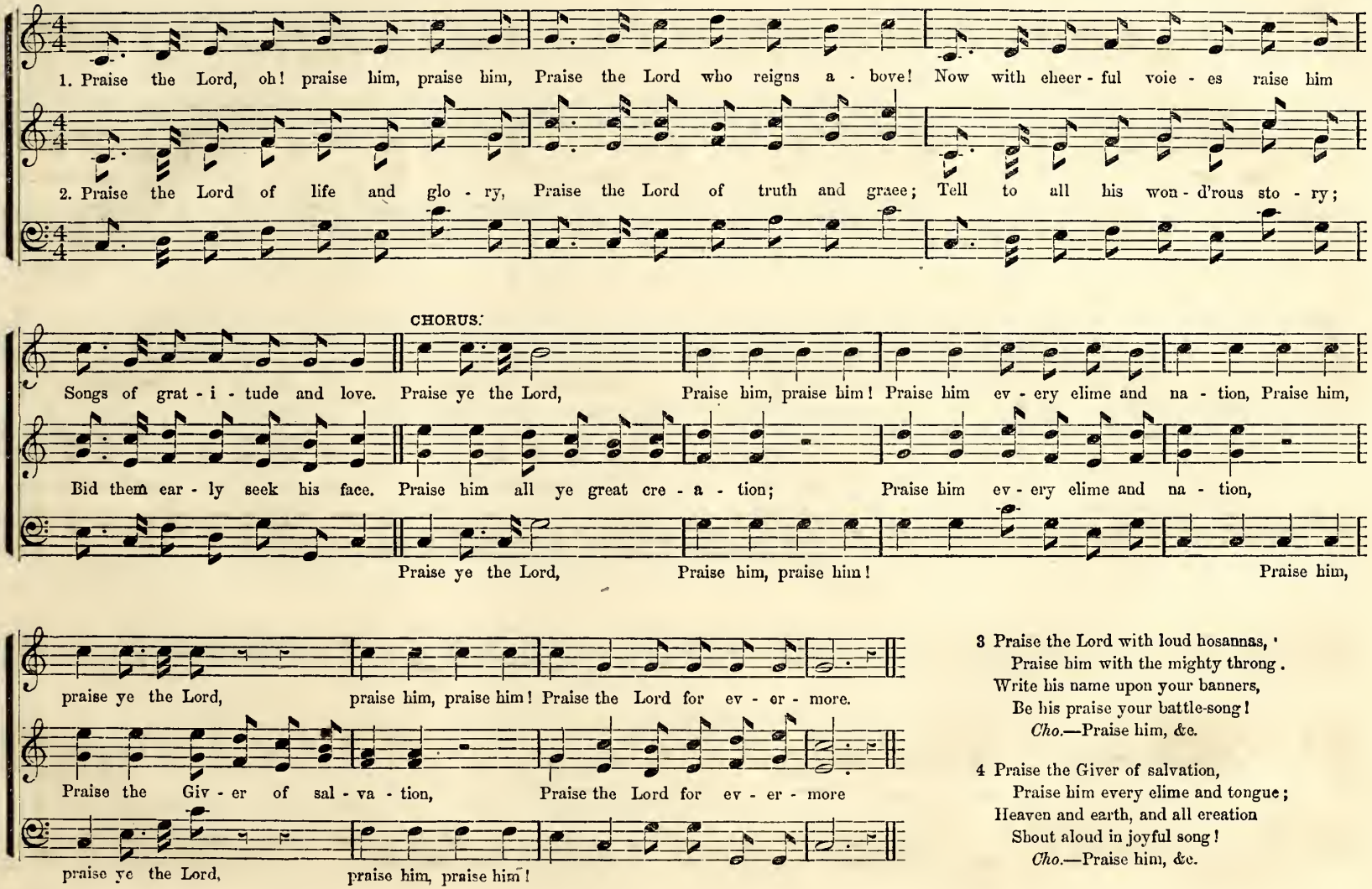
Hear the heart's lonely sigh, Thine too hath bled. Thou that hast

looked on death, Aid us when death is near, Whisper of heaven to faith—Redeemer, Redeemer, hear; Hear, O hear and save us, Tossed on the deep!

looked on death, Aid us when death is near, Whis-per of heaven to faith—Redeemer, Redeemer, hear; Hear, O hear and save us, Tossed on the deep!

PRAISE THE LORD. Anthem.

WM. B. BRADBURY. From "Bright Jewels." **343**

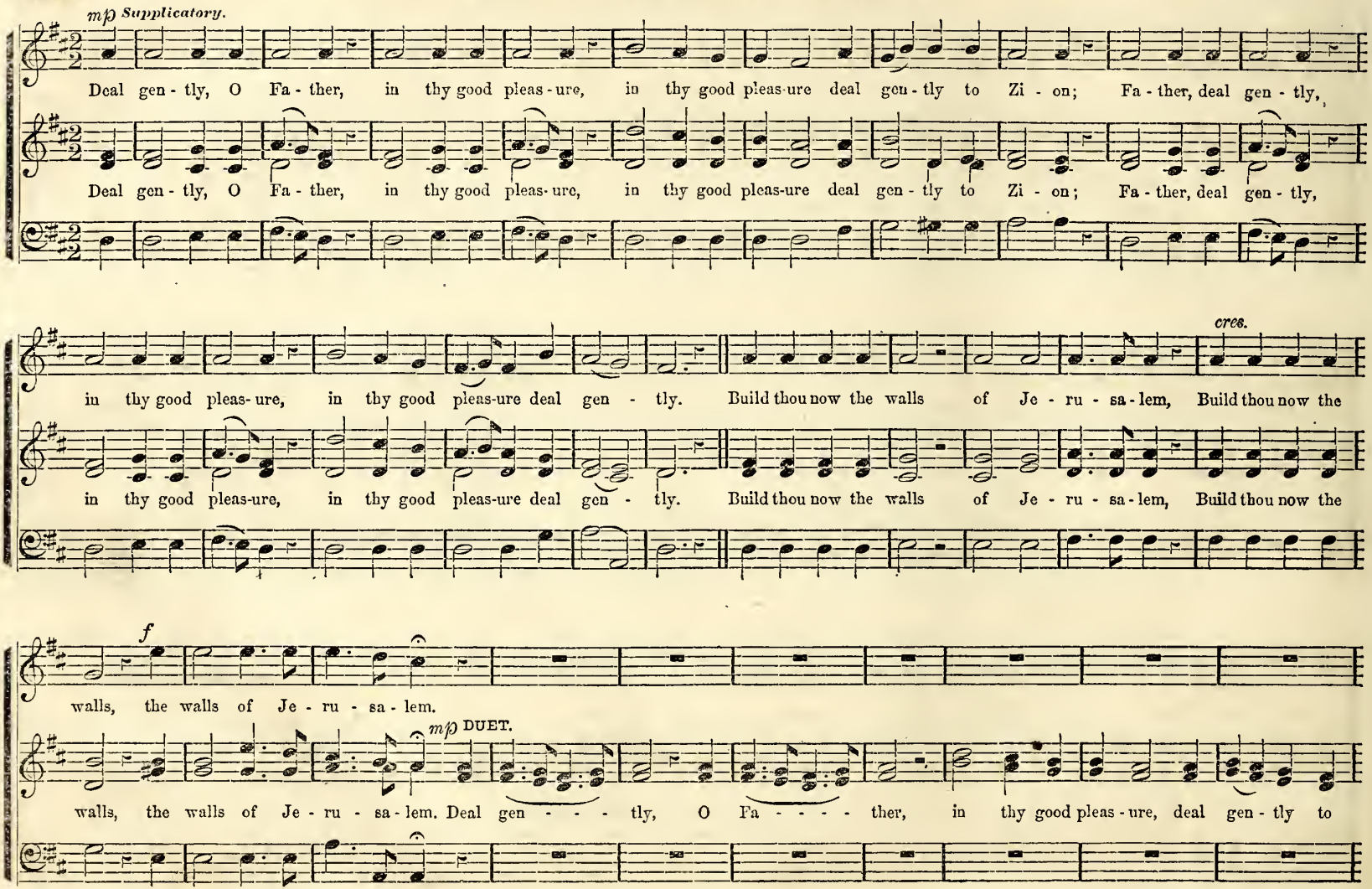


3 Praise the Lord with loud hosannas,
Praise him with the mighty throng.
Write his name upon your banners,
Be his praise your battle-song!
Cho.—Praise him, &c.

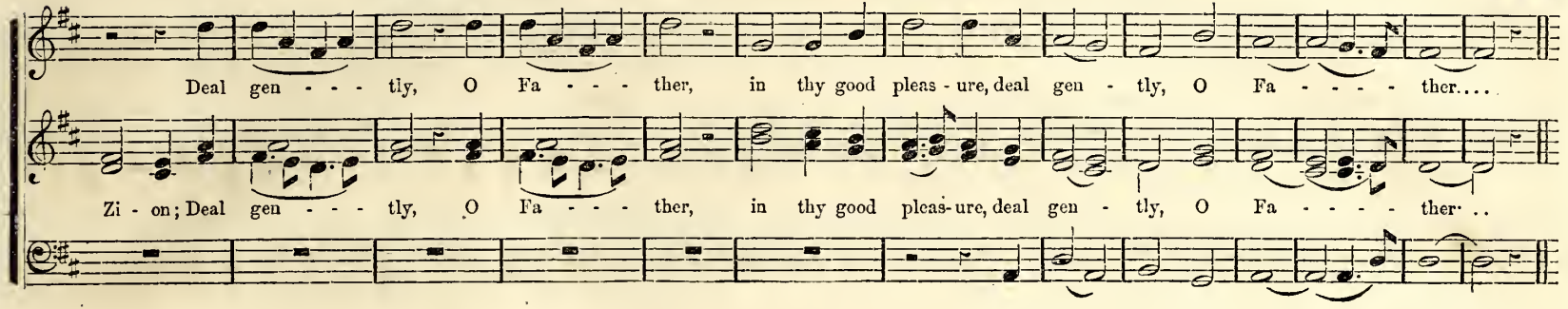
4 Praise the Giver of salvation,
Praise him every clime and tongue;
Heaven and earth, and all creation
Shout aloud in joyful song!
Cho.—Praise him, &c.

DEAL GENTLY, O FATHER.

T. J. COOK. From "Olive Branch," by permission.

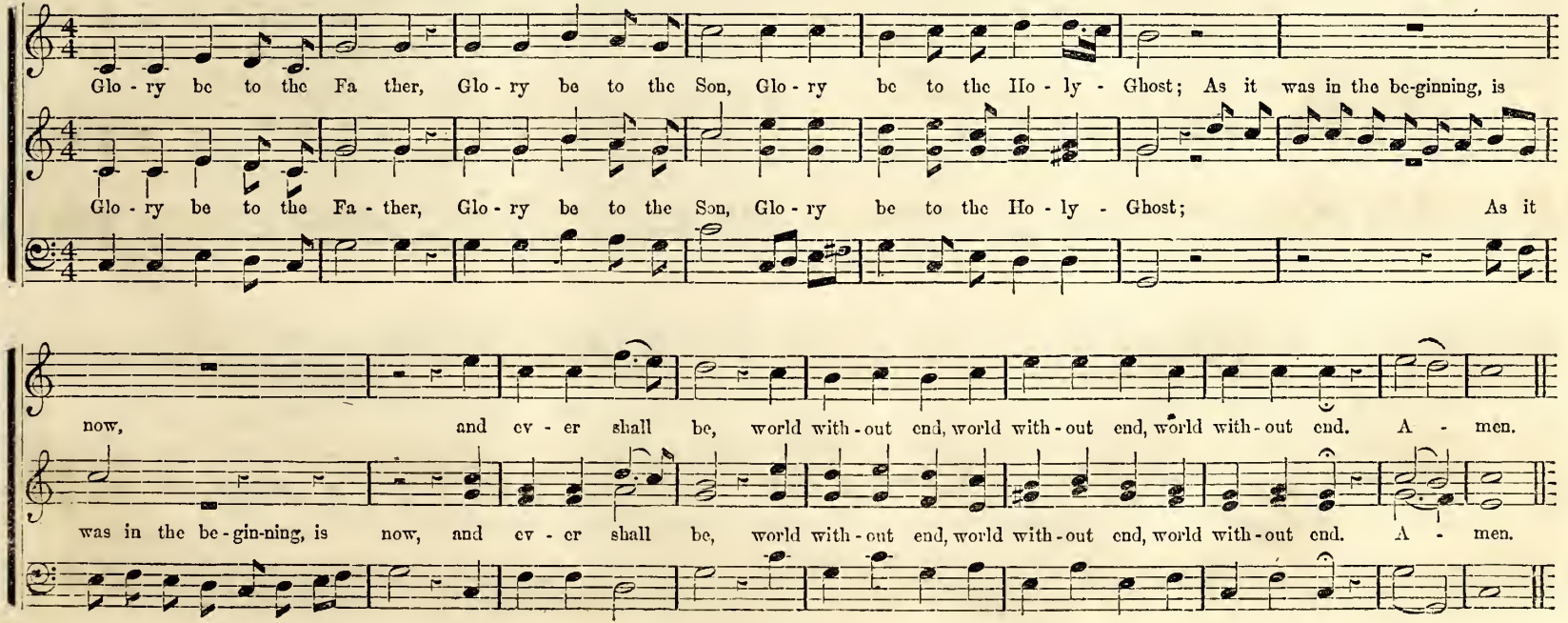


DEAL GENTLY, O FATHER. Concluded.



DOXOLOGY Glory be to the Father.

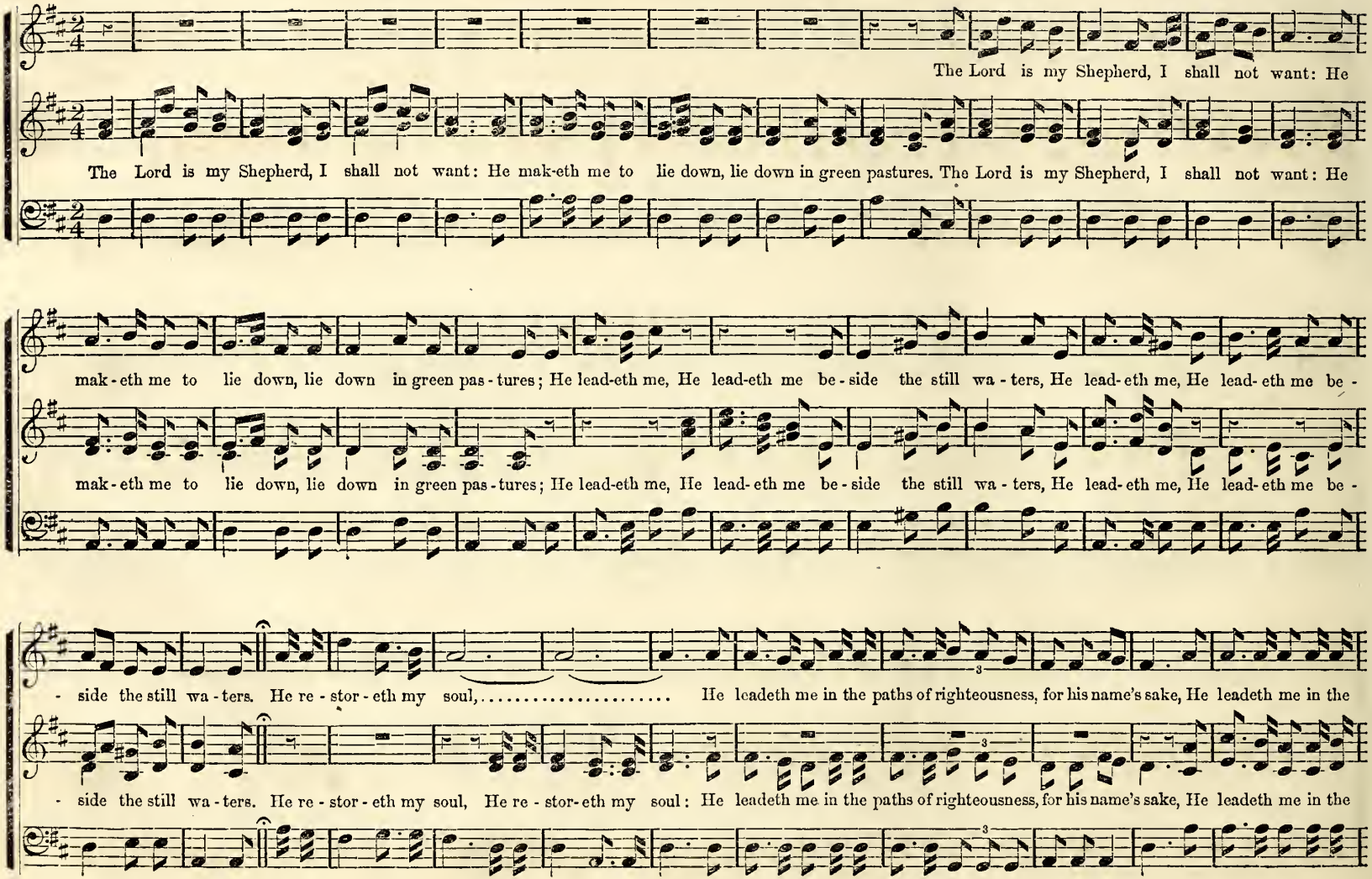
S. CHAPPLE.

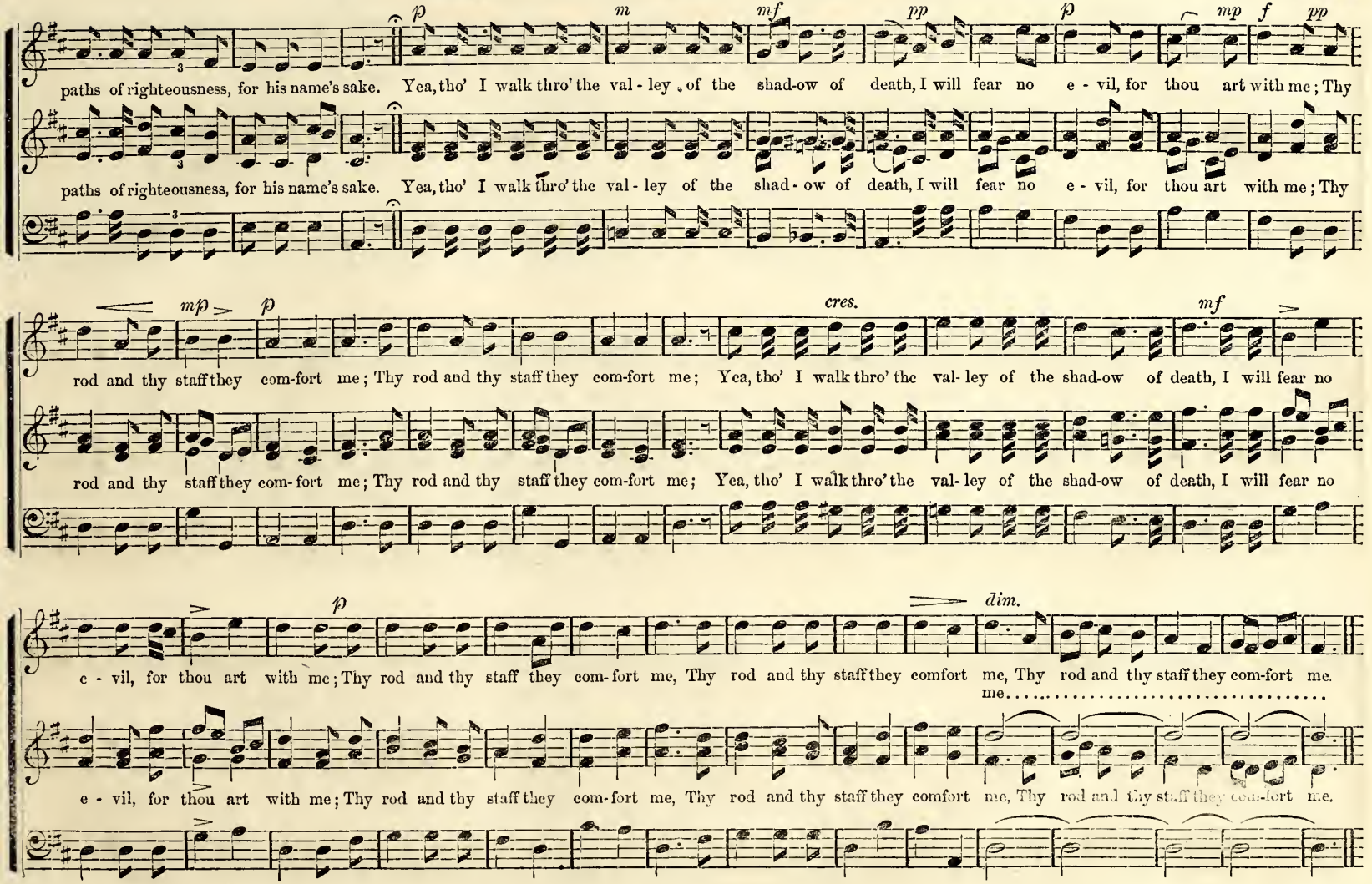


Moderato.

THE LORD IS MY SHEPHERD. Motet.

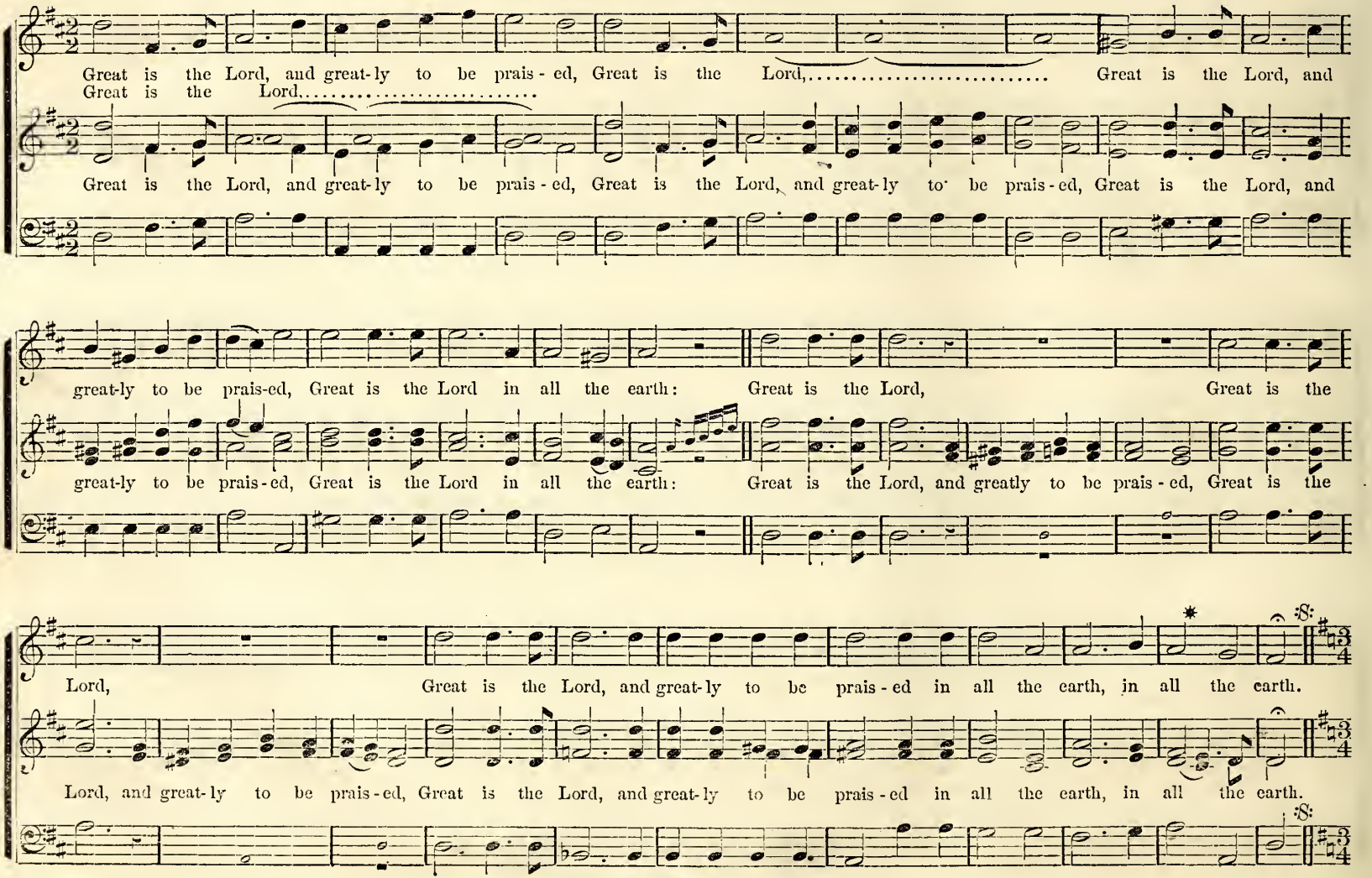
WM. B. BRADBURY.




p m mf pp p mp f pp
paths of righteousness, for his name's sake. Yea, tho' I walk thro' the val - ley of the shad-ow of death, I will fear no e - vil, for thou art with me; Thy
paths of righteousness, for his name's sake. Yea, tho' I walk thro' the val - ley of the shad - ow of death, I will fear no e - vil, for thou art with me; Thy
mp p cres. mf
rod and thy staff they com-fort me; Thy rod and thy staff they com-fort me; Yea, tho' I walk thro' the val- ley of the shad-ow of death, I will fear no
rod and thy staff they com- fort me; Thy rod and thy staff they com-fort me; Yea, tho' I walk thro' the val- ley of the shad-ow of death, I will fear no
p dim.
e - vil, for thou art with me; Thy rod and thy staff they com-fort me, Thy rod and thy staff they comfort me, Thy rod and thy staff they com-fort me.
me.....
e - vil, for thou art with me; Thy rod and thy staff they com-fort me, Thy rod and thy staff they comfort me, Thy rod and thy staff they com-fort me.
me.....

ANTHEM. "Great is the Lord."

WM. F. SHERWIN.



* After Repeat, omit to page 319, commencing "Worship the Lord."

With deep Feeling.

We have thought of thy loving-kind-ness in the midst of thy tem-ple, we have thought of thy loving-kind-ness in the midst of thy tem-ple, in the

Repeat from beginning to the 𝄋:

For great are thy mer - - cies, For great are thy ten-der mer-cies, O Lord our God.

midst of thy tem-ple; For great are thy ten-der mer-cies, O Lord our God, For great are thy ten-der mer-cies, O Lord our God.

Repeat from beginning to the 𝄋:

A little slower.

Wor-ship the Lord in the beau-ty of ho-li-ness, Fear be-fore him all the earth, Fear be-fore him all the earth,

Wor-ship the Lord in the beau-ty of ho-li-ness, Fear be-fore him all the earth, Fear be-fore him all the earth,

"Great is the Lord." Concluded.

A tempo.

fear be - fore him all the earth. Wor-ship the Lord, Wor-ship the Lord,

fear be - fore him all the earth, Wor-ship the Lord in the beau-ty of ho - li-ness, Wor-ship the Lord in the beauty of ho - li - ness,

With Solemnity.

Fear be - fore him all the earth: Fear be - fore him all the earth: Great is the Lord, Great is the

Fear be - fore him all the earth: Fear be - fore him all the earth: Great is the Lord, and greatly to be prais - ed, Great is the

Lord, Great is the Lord, and great-ly to be prais - ed in all the earth, in all the earth.

Lord, and great-ly to be prais - ed, Great is the Lord, and great-ly to be prais - ed in all the earth, in all the earth.

OH, THAT I HAD WINGS LIKE A DOVE.

From "CONCONE'S Mass in F."

Andante.

SOLO. Soprano & Alto.

CHORUS.

Oh, that I..... had wings like a dove, Oh, that I..... had wings like a dove, for then I would flee, I would flee away, then I would flee away,

dolce.

p

CHORUS.

and be at rest. Lo,.. then would I get me a - way,.. then would I..... get me away far off, and re - main in the wilderness;

p *rf*

CHORUS.

f *dim. riten.*

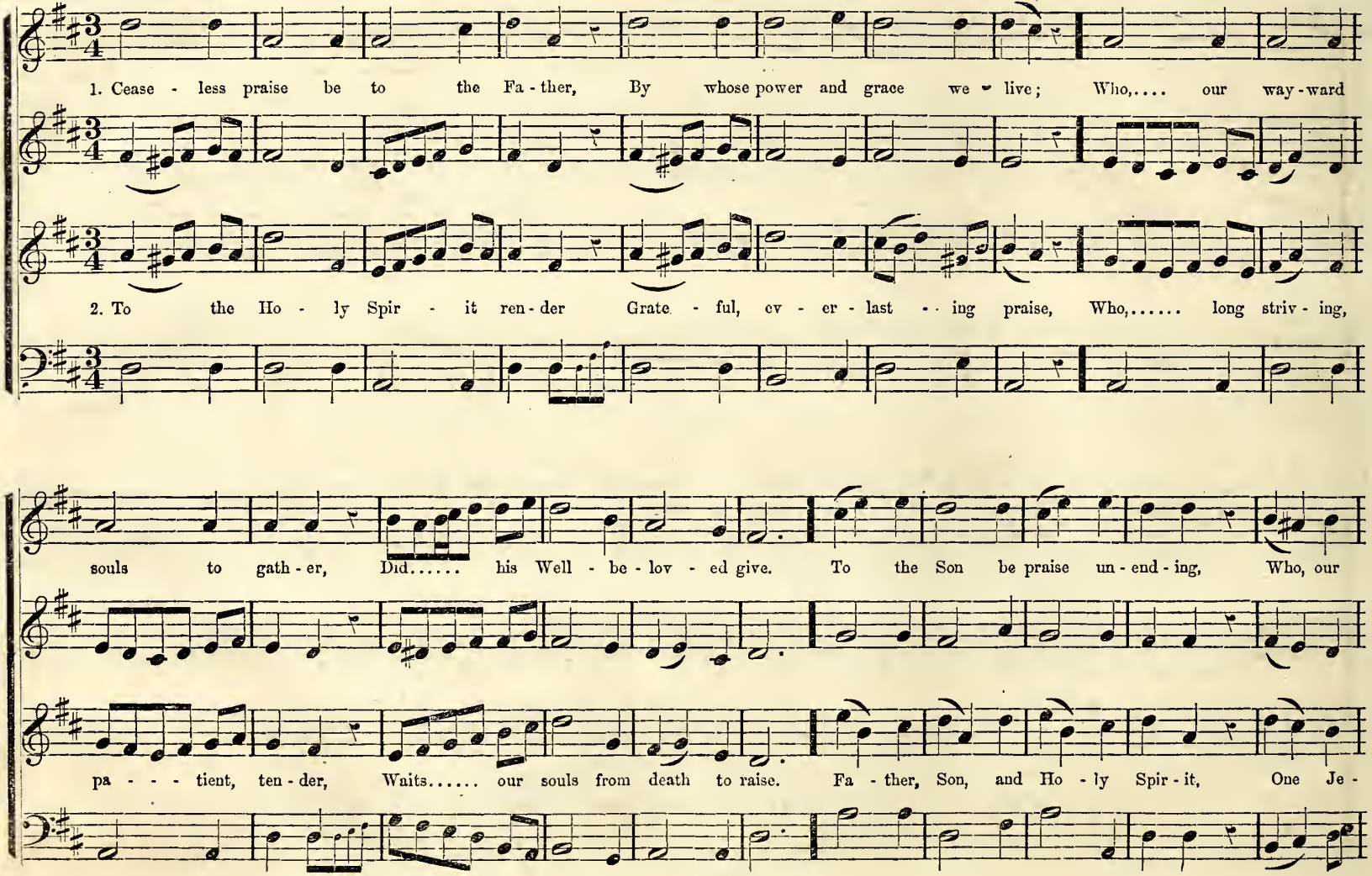
I... would make haste to es-cape, I would make haste because of the stormy wind, of... the storm - y wind and tempest.

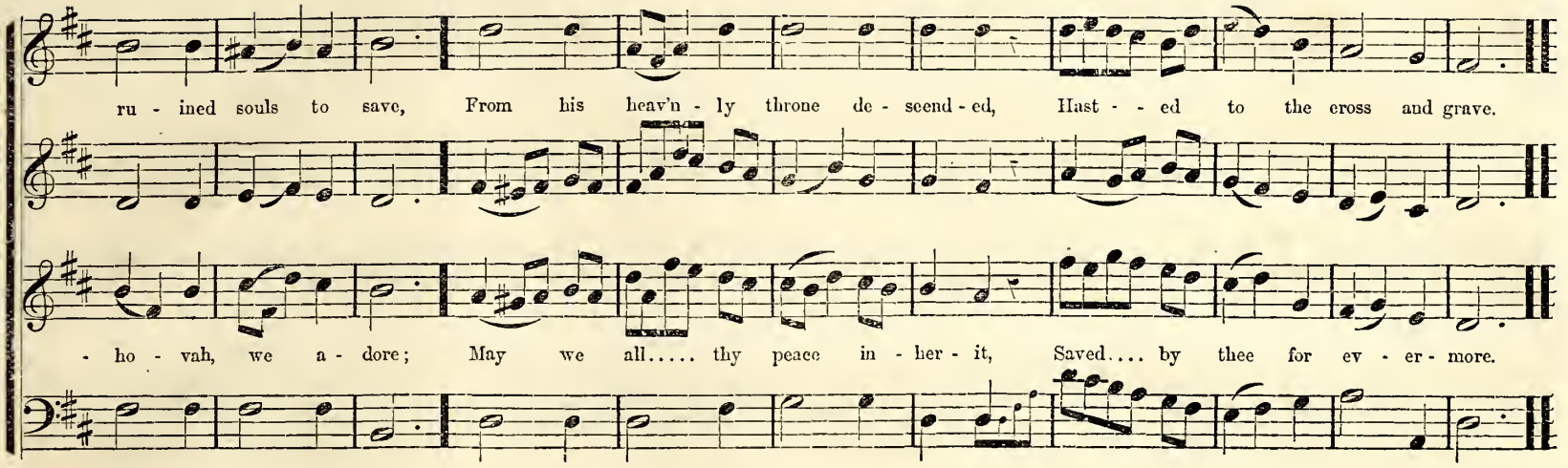
rf *f* *dim. riten.* *p*

CEASELESS PRAISE.

WM. B. BRADBURY.

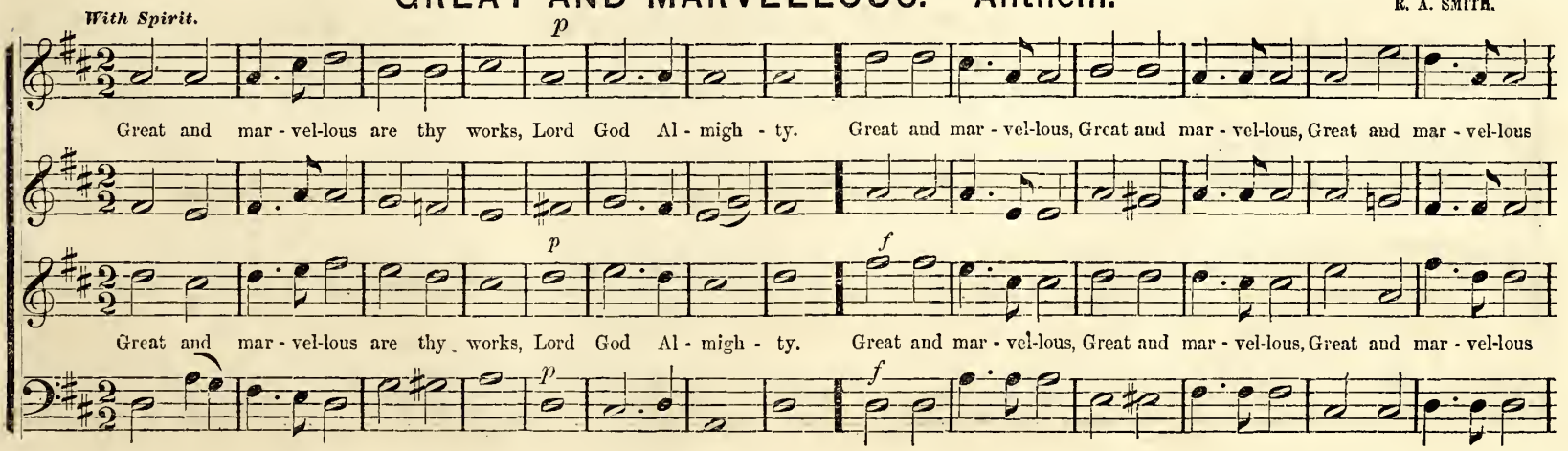
Moderato.



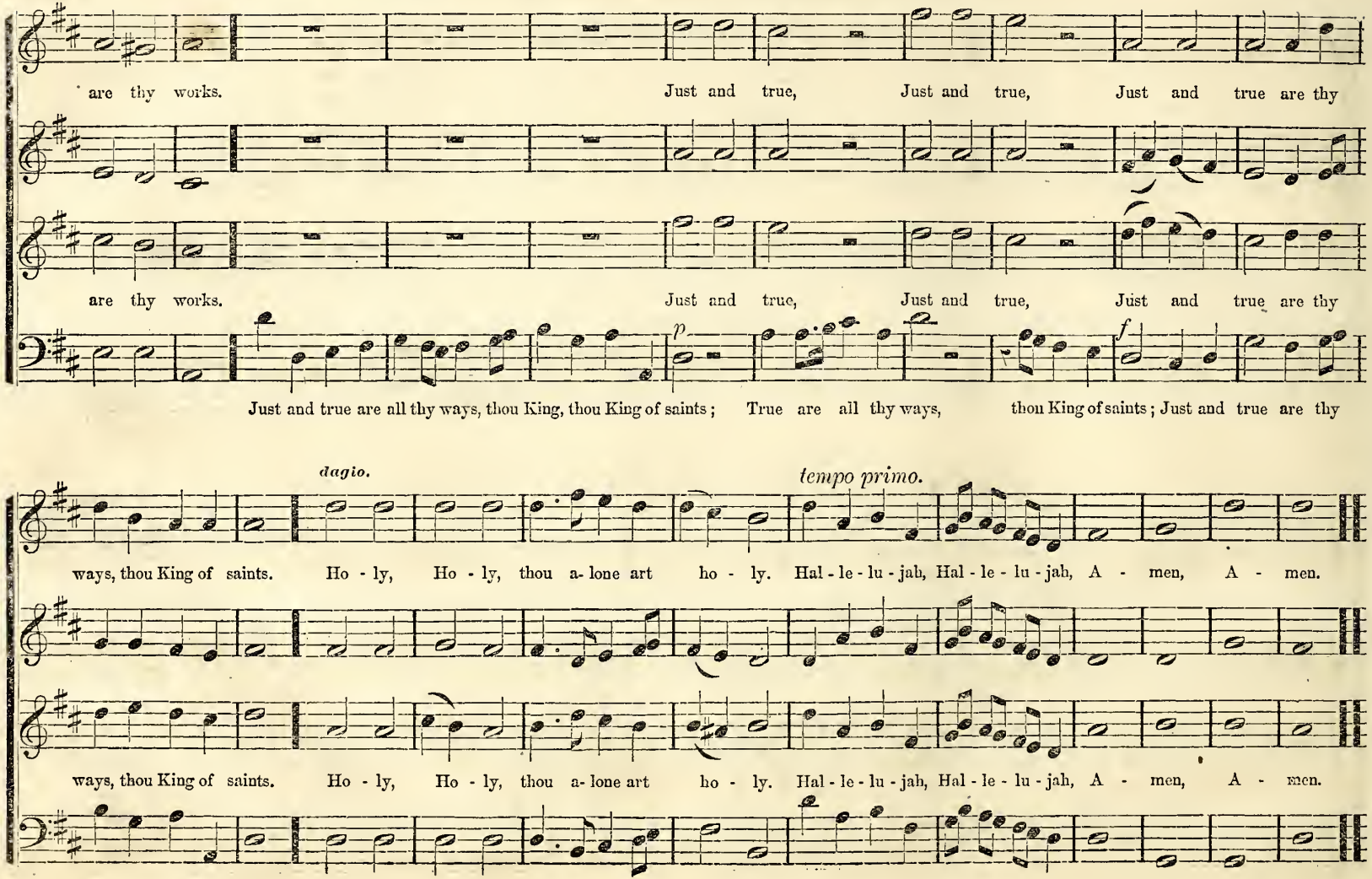


GREAT AND MARVELLOUS. Anthem.

R. A. SMITH.



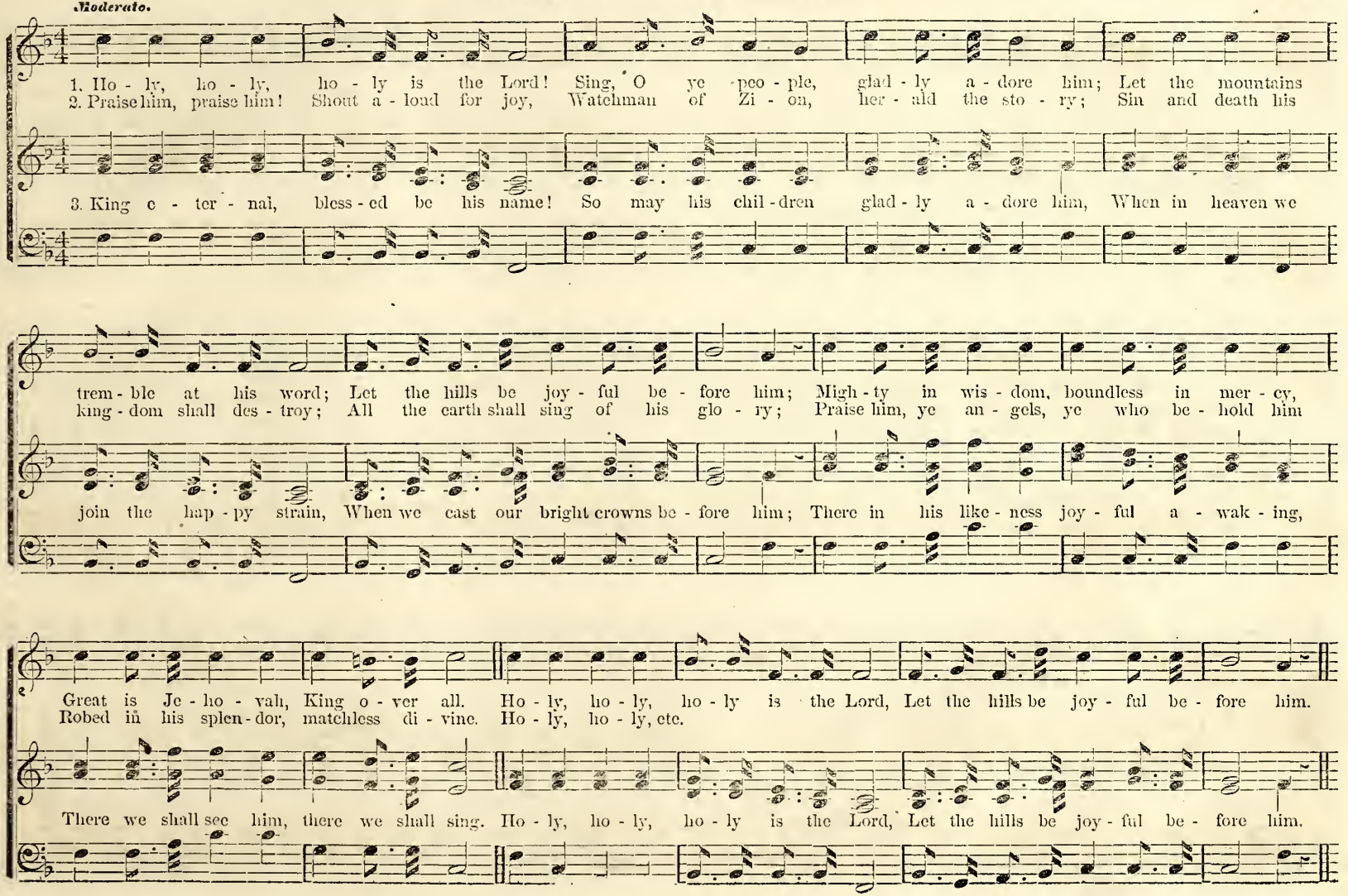
GREAT AND MARVELLOUS. Concluded.



"HOLY IS THE LORD."

WM. B. BRADBURY.
From "Bright Jewels."

Moderato.



356 SING, O SING, AND MAGNIFY THE LORD.

Maestoso. *f* From the Oratorio of "Daniel."

Sing, O sing, and mag - ni - fy the Lord, and let us ex - alt his name to - geth - er; Sing, O sing, and mag - ni - fy the Lord, and

Sing, O sing, and mag - ni - fy the Lord, and let us ex - alt his name to - geth - er: Sing, O sing, and mag - ni - fy the Lord, and

mp

let us ex - alt his name to - geth - er; For he hath triumph'd glo - ri - ous - ly, For he hath triumph'd glo - rious - ly; Sing, O sing, and

let us ex - alt his name to - geth - er; For he hath triumph'd glo - ri - ous - ly, For he hath triumph'd glo - rious - ly; Sing, O sing, and

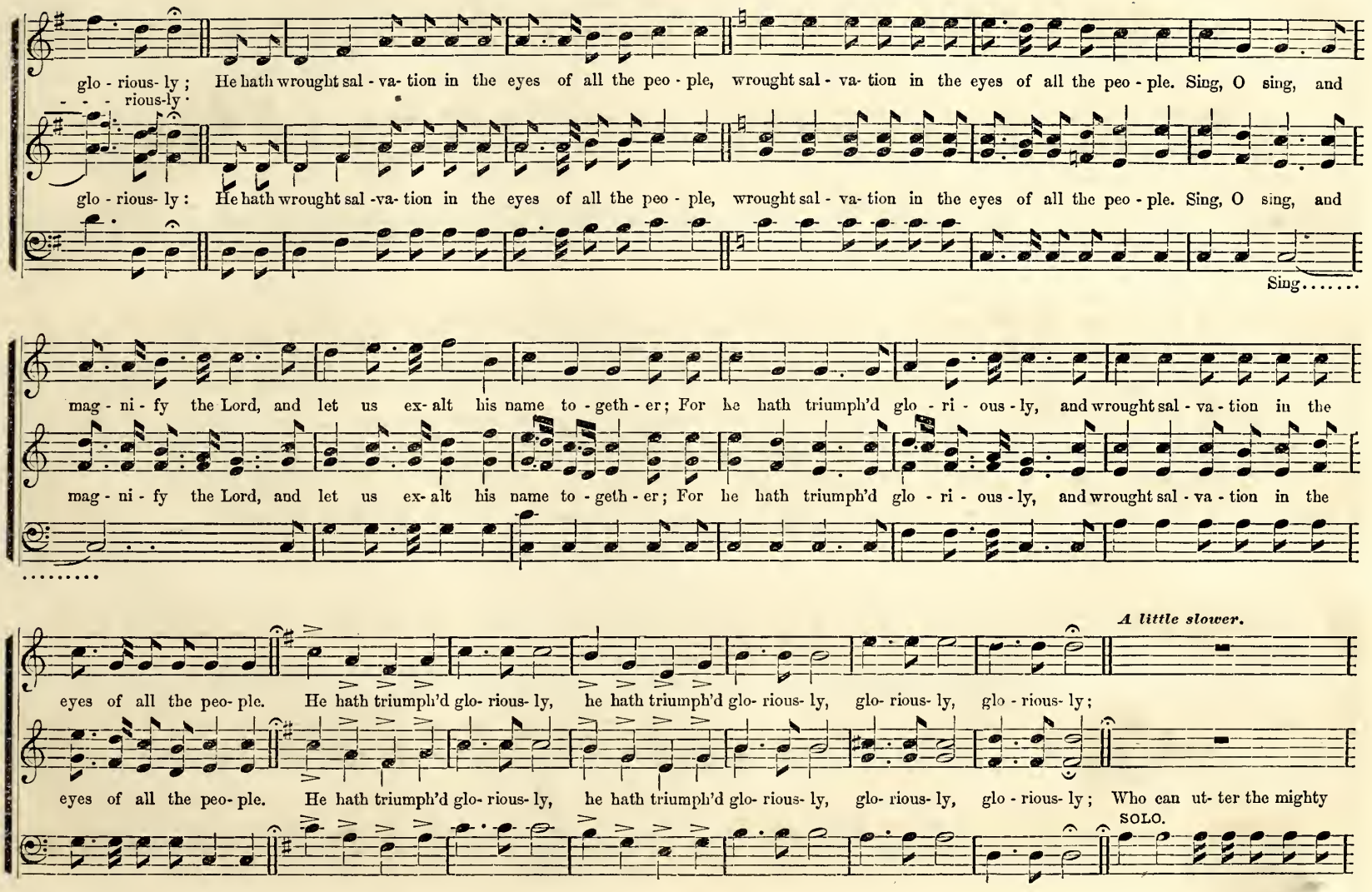
ff

mag - ni - fy the Lord, and let us ex - alt his name to - geth - er; For he hath triumph'd glo - ri - ous - ly, glo - rious - ly, glo - rious - ly,

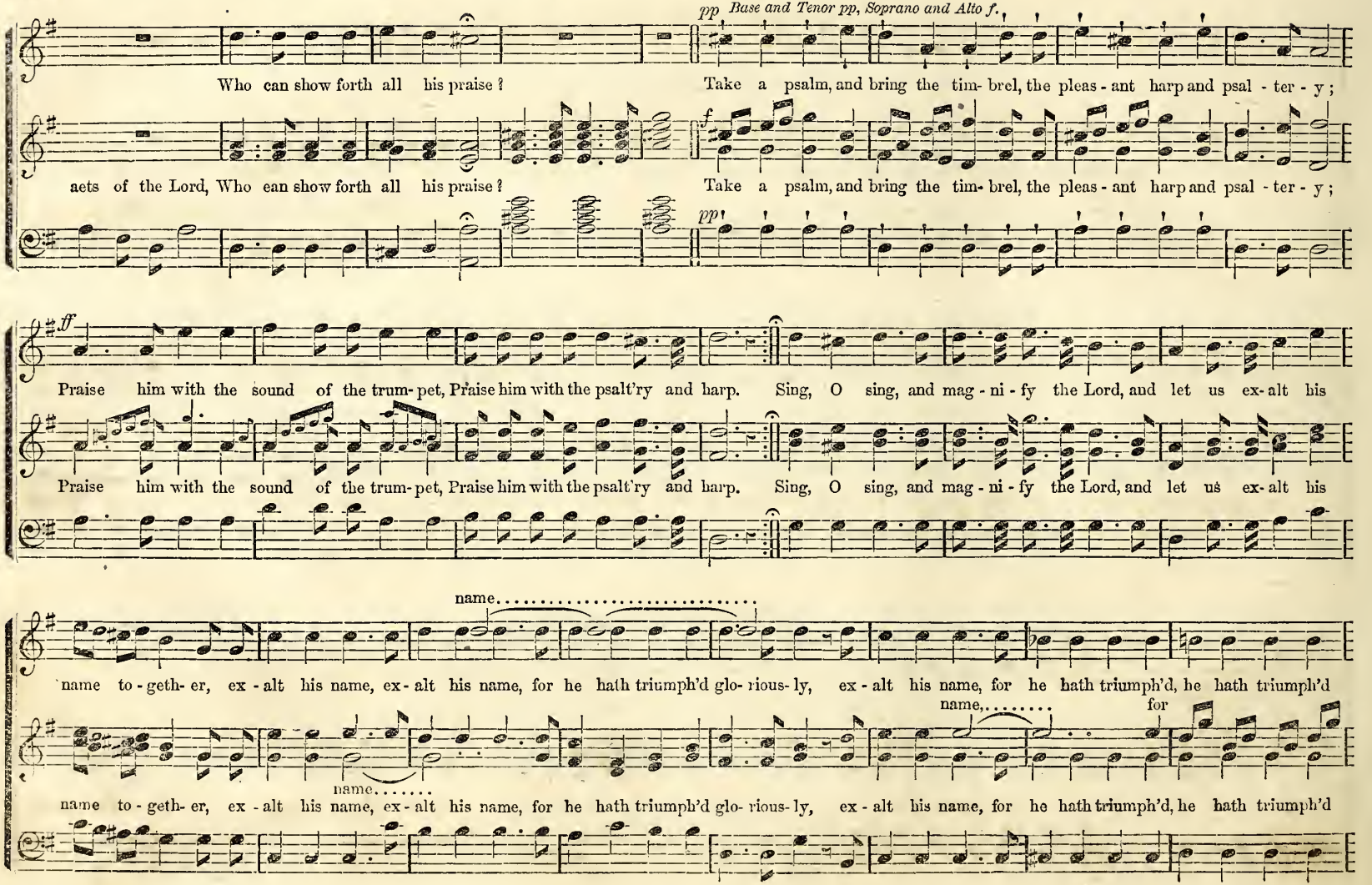
Lord,.....

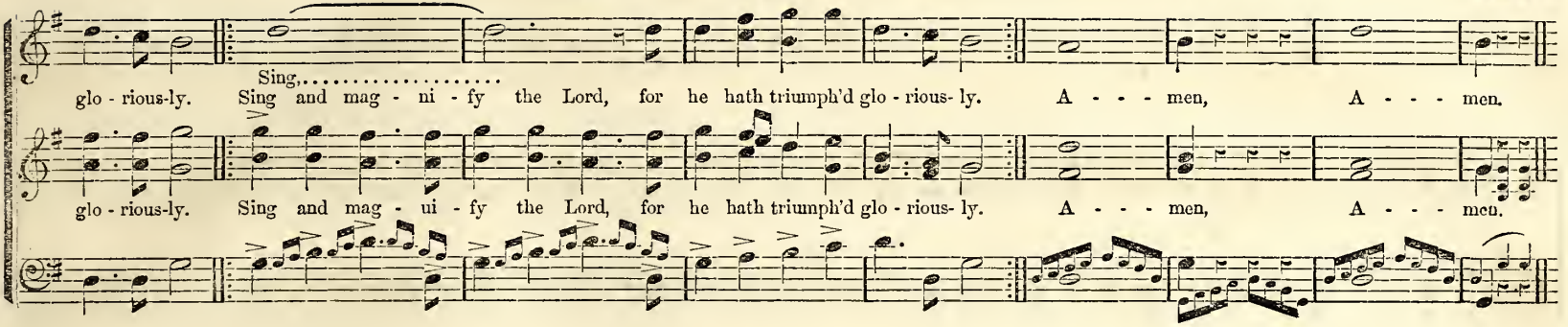
glo - - - - - - - -

mag - ni - fy the Lord, and let us ex - alt his name to - geth - er; For he hath triumph'd glo - ri - ous - ly, glo - rious - ly, glo - rious - ly,


glo - rious- ly ; He hath wrought sal - va- tion in the eyes of all the peo - ple, wrought sal - va- tion in the eyes of all the peo - ple. Sing, O sing, and
rious-ly
glo - rious- ly : He hath wrought sal -va- tion in the eyes of all the peo - ple, wrought sal - va- tion in the eyes of all the peo - ple. Sing, O sing, and
Sing.....
mag - ni - fy the Lord, and let us ex- alt his name to - geth - er; For he hath triumph'd glo - ri - ous - ly, and wrought sal - va - tion in the
mag - ni - fy the Lord, and let us ex- alt his name to - geth - er; For he hath triumph'd glo - ri - ous - ly, and wrought sal - va - tion in the
.....
A little slower.
eyes of all the peo- ple. He hath triumph'd glo- rious- ly, he hath triumph'd glo- rious- ly, glo- rious- ly, glo - rious- ly ;
eyes of all the peo- ple. He hath triumph'd glo- rious- ly, he hath triumph'd glo- rious- ly, glo- rious- ly, glo - rious- ly ; Who can ut- ter the mighty
SOLO.

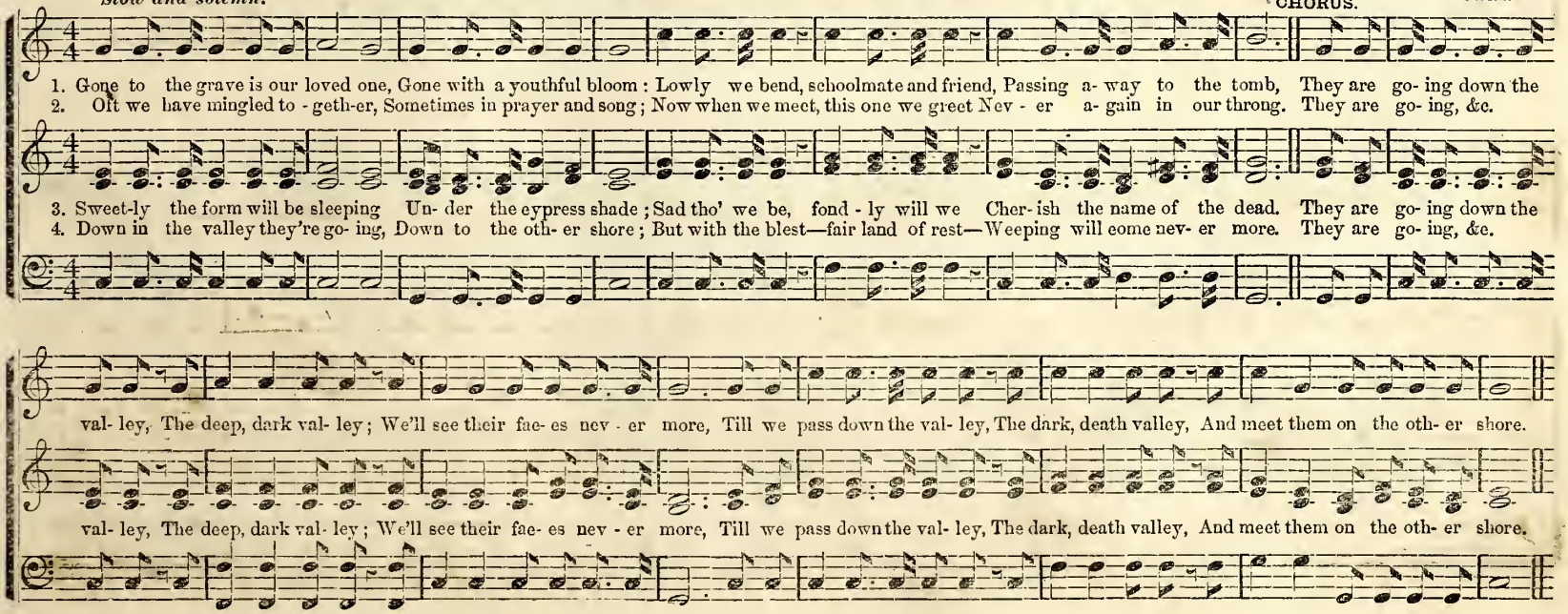
SING, O SING. Continued.





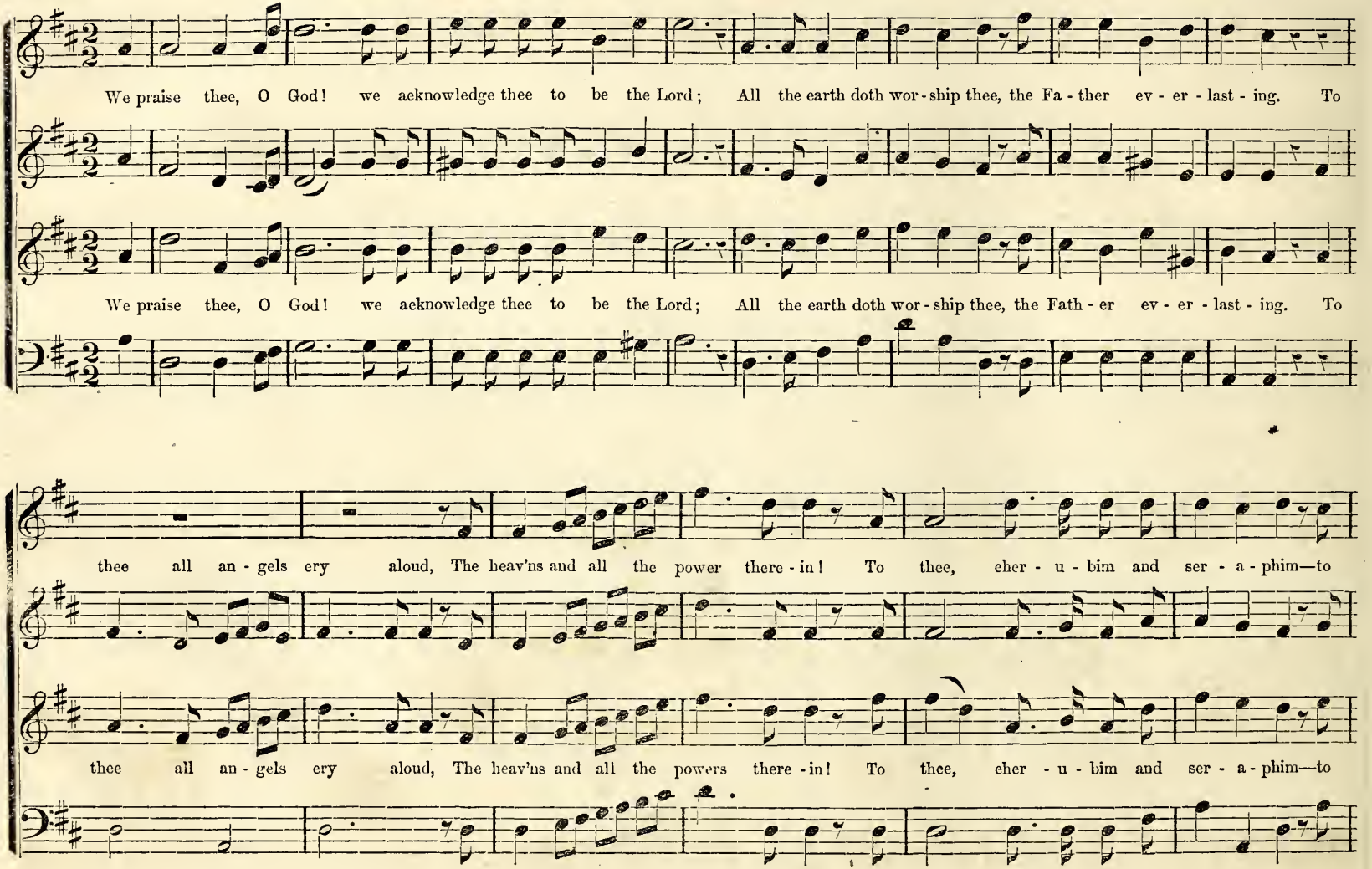
THEY ARE GOING DOWN THE VALLEY.

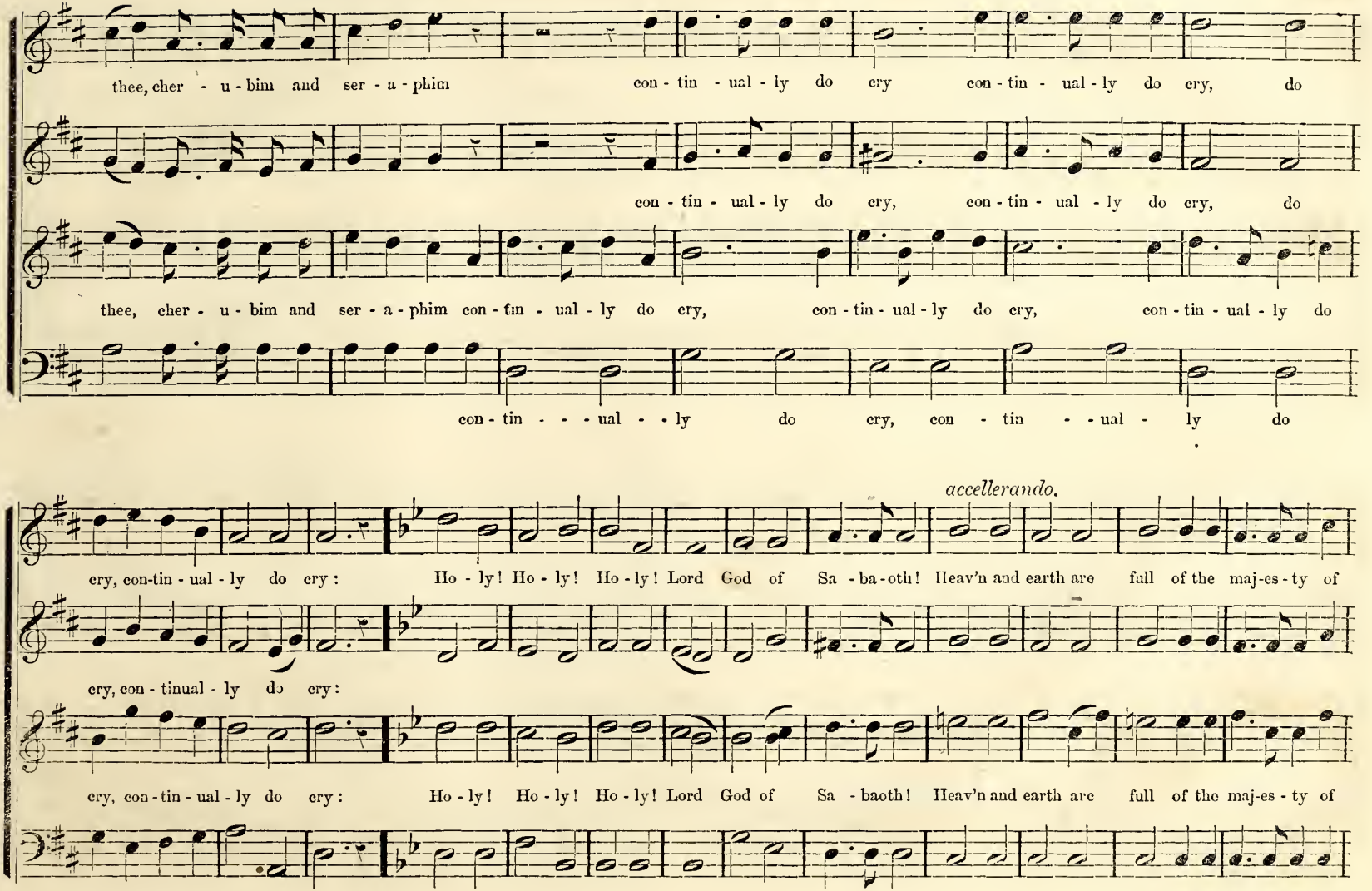
Slow and solemn. CHORUS. Rev. R. LOWRY.



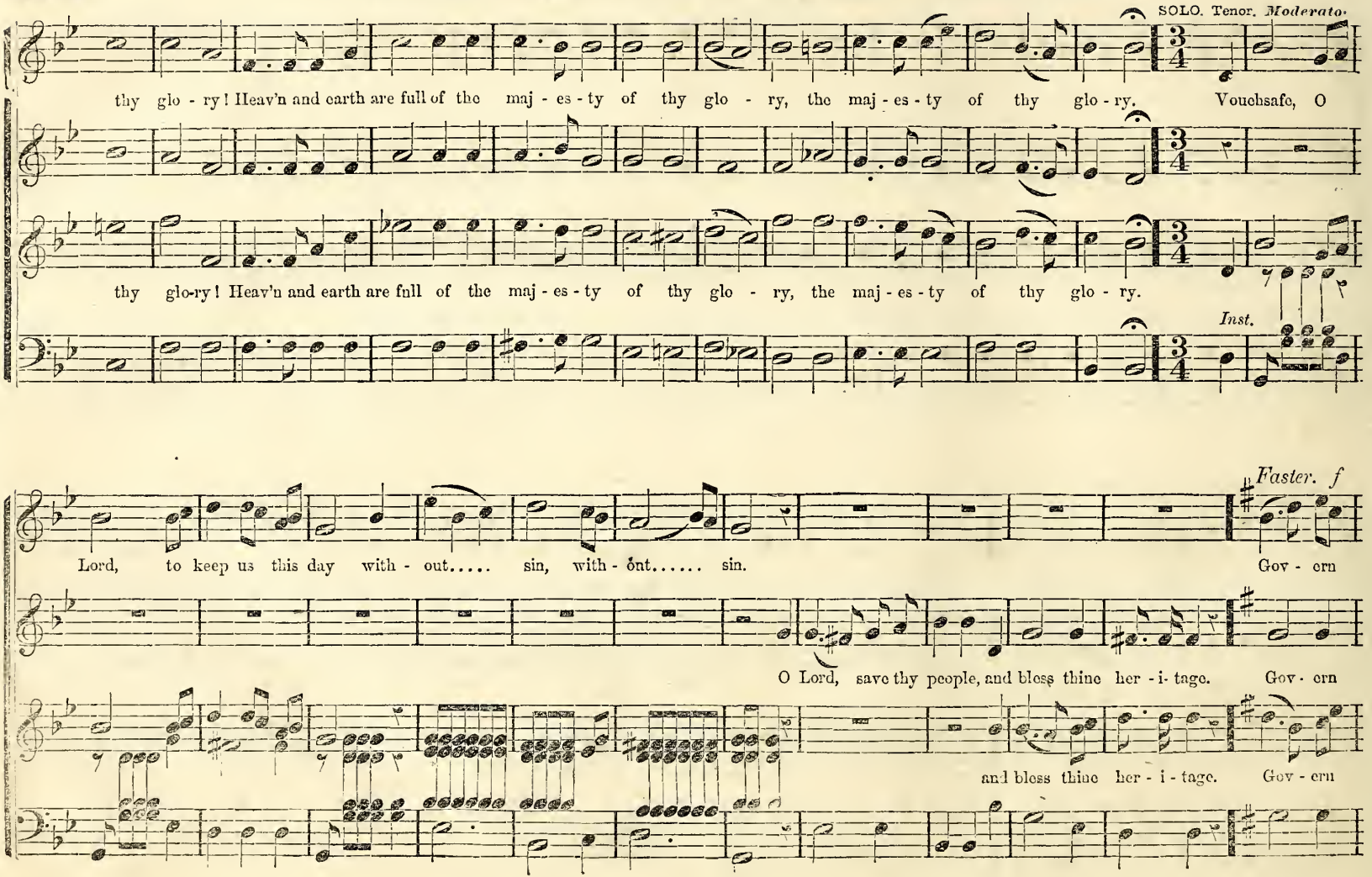
ANTHEM. We Praise Thee, O God. No. 2.

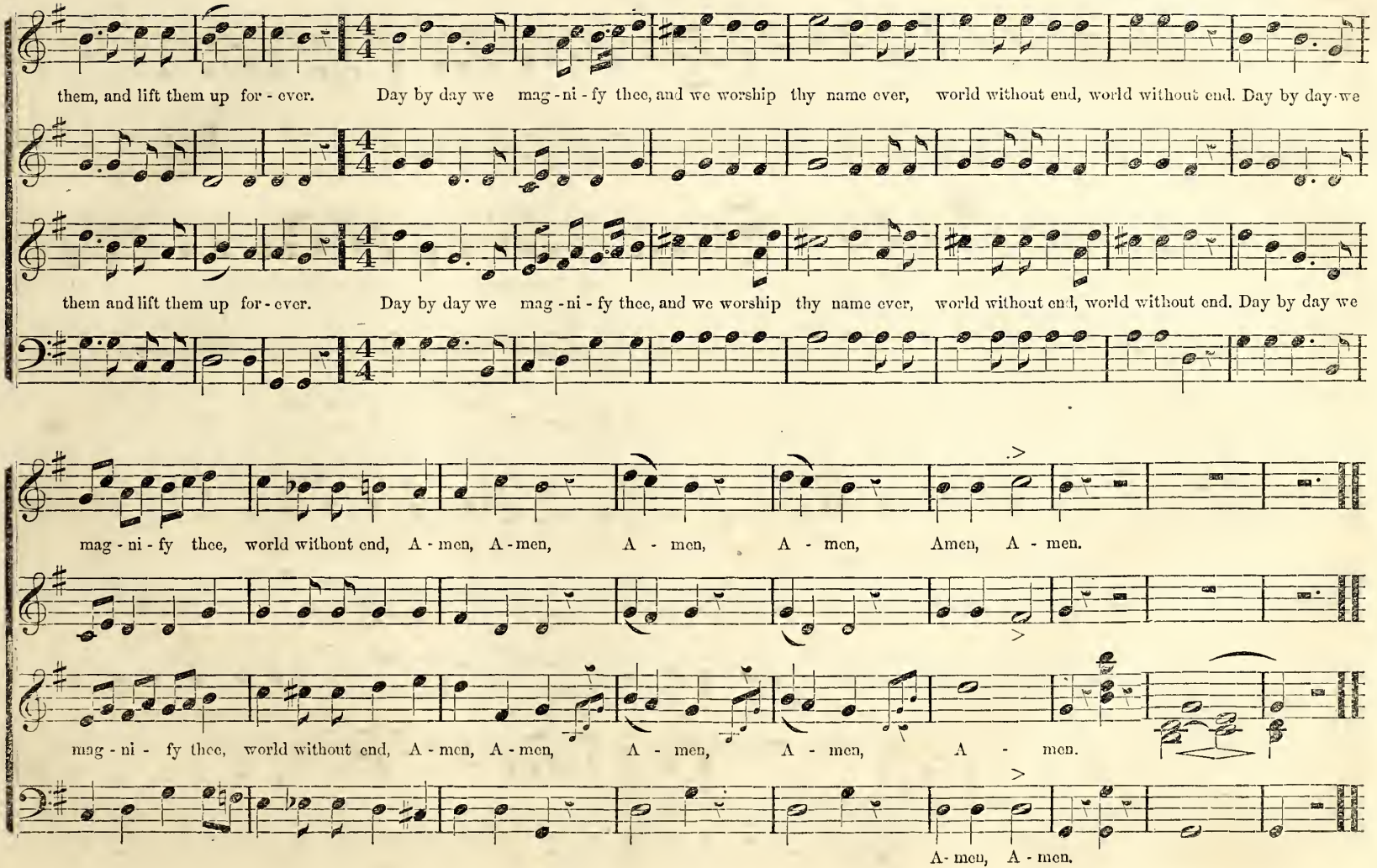
WM. F. SHERWIN.




thee, cher - u - bim and ser - a - phim con - tin - ual - ly do cry con - tin - ual - ly do cry, do
con - tin - ual - ly do cry, con - tin - ual - ly do cry, do
thee, cher - u - bim and ser - a - phim con - tin - ual - ly do cry, con - tin - ual - ly do cry, con - tin - ual - ly do
con - tin - - - ual - - ly do cry, con - tin - - ual - ly do
accellerando.
cry, con-tin - ual - ly do cry: Ho - ly! Ho - ly! Ho - ly! Lord God of Sa - ba - oth! Heav'n and earth are full of the maj-es - ty of
cry, con - tinual - ly do cry:
cry, con - tin - ual - ly do cry: Ho - ly! Ho - ly! Ho - ly! Lord God of Sa - baoth! Heav'n and earth are full of the maj-es - ty of

ANTHEM. We praise thee, O God. Continued.




them, and lift them up for - ever. Day by day we mag - ni - fy thee, and we worship thy name ever, world without end, world without end. Day by day we
them and lift them up for - ever. Day by day we mag - ni - fy thee, and we worship thy name ever, world without end, world without end. Day by day we
mag - ni - fy thee, world without end, A - men, A - men, A - men, A - men, Amen, A - men.
mag - ni - fy thee, world without end, A - men, A - men, A - men, A - men, A - men.
A - men, A - men.

ANTHEM. "How beautiful are thy Dwellings."

FOR DEDICATION.

W. H DOANE.

SOLO or DUETT. *Ad lib.*

Andante.

How beau-ti - ful, How beau-ti - ful, How beau-ti - ful are thy dwell - ings O Lord of Hosts, How beau-ti - ful are thy dwell-ings, O Lord of

DUETT.

hosts! O Lord of hosts! How beauti-ful are thy dwellings, O Lord of hosts. How beau-ti - ful are thy dwell-ings, How beau-ti - ful are thy

CHORUS. *Andante.*

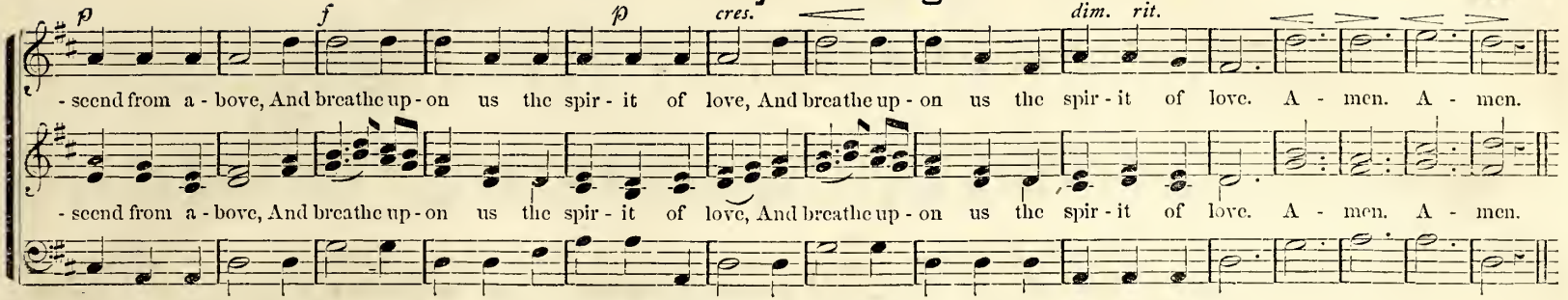
Ho - li - ness, Ho - li - ness be - com - eth thine house, O Lord.

dwell-ings, How beau - ti - ful are thy dwell-ings, O Lord of hosts! Ho - li - ness, Ho - li - ness be - com - eth thine house, O Lord.

Faster. *cres.* *piano.* *f*

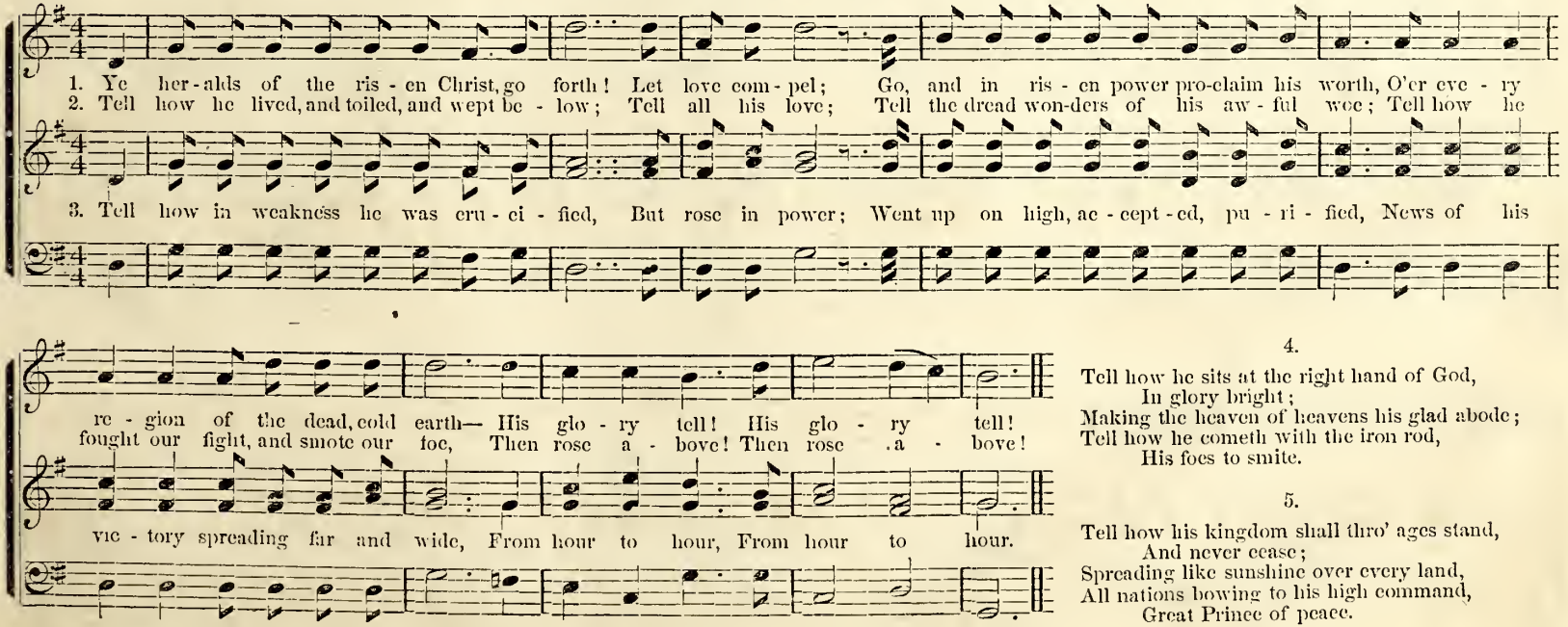
How beau - ti - ful are thy dwellings, O Lord of hosts. How beau - ti - ful are thy dwell-ings, O Lord of hosts. De-scend now, O Fa - ther, de -

How beau - ti - ful are thy dwellings, O Lord of hosts. How beau - ti - ful are thy dwell-ings, O Lord of hosts. De-scend now, O Fa - ther, de -



THE GREAT MESSAGE.

S. J. VAIL.



4.

Tell how he sits at the right hand of God,
In glory bright;
Making the heaven of heavens his glad abode;
Tell how he cometh with the iron rod,
His foes to smite.

5.

Tell how his kingdom shall thro' ages stand,
And never cease;
Spreading like sunshine over every land,
All nations bowing to his high command,
Great Prince of peace.

366 Words by Mrs. DANA.

HEAR MY PRAYER.

WM. B. BRADBURY.

1. { Hear my prayer, my heavenly Fa - ther, Let my cry come un - to thee,
   { For my soul is full of trou - ble, Oh, be mer - ci - ful to me. } Oh, my heart is full of trou - ble, And my cheer-ful-ness has fled, Hear my

2. { Like a spar - row, sit - ting lone - ly All the cloud - y win - ter's day,
   { I am watch-ing ev - ery hour For the sun's re - viv - ing ray. } In a coun - try, dark and bar - ren, Oh, how long have I to roam; I am

A little Faster.

prayer, my heavenly Fa-ther, Raise up my drooping head. Oh, when shall I be sing-ing, My voice with mu - sic ringing, While my soul her way is wing-ing To my

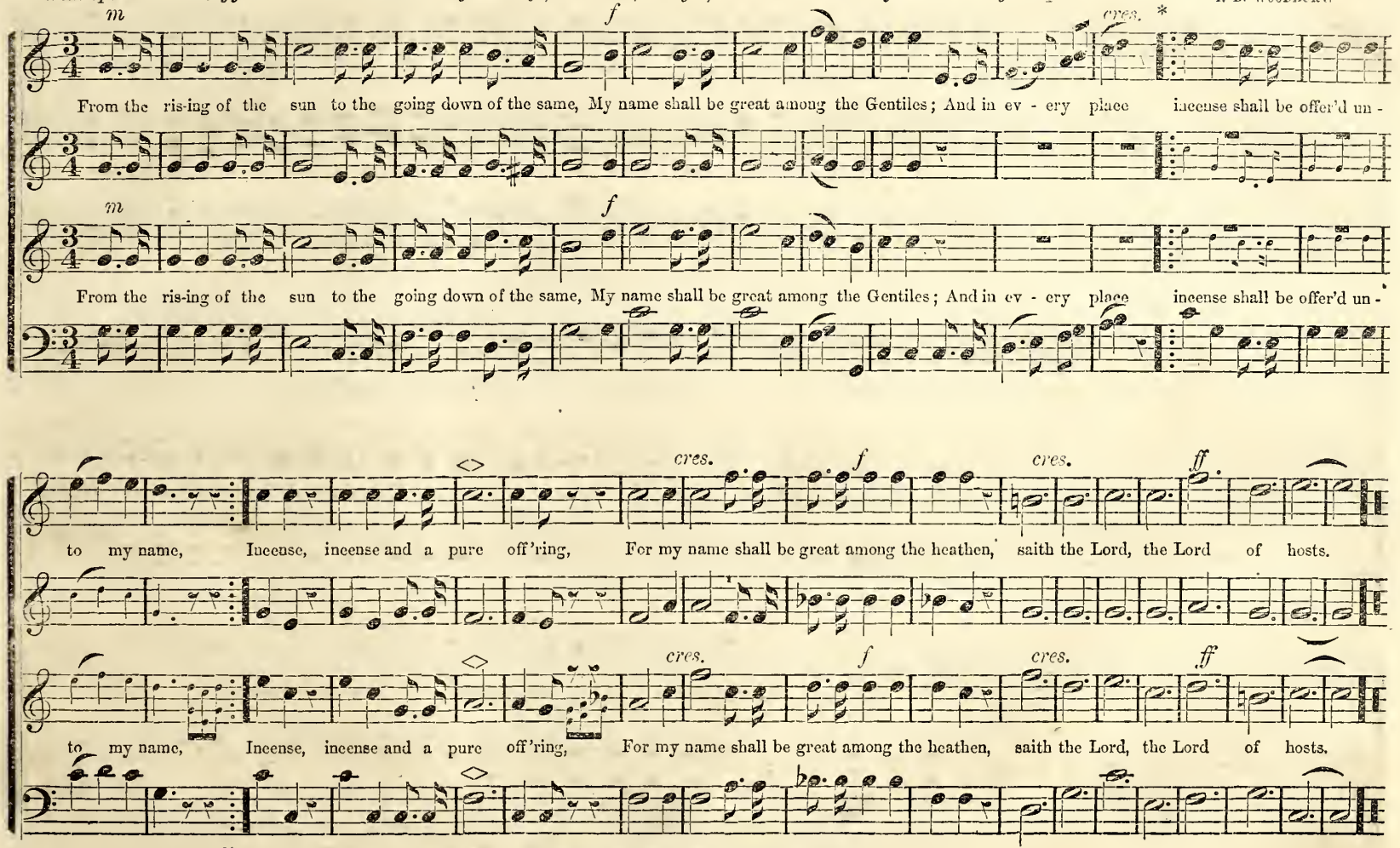
wandering thro' the wilderness, And long - ing for my home. Oh, when shall I be sing-ing, My voice with mu - sic ringing, While my soul her way is wing-ing To my

heavenly, heavenly home; While my soul her way is wing-ing To my heavenly, heavenly home, my heavenly home, To my heavenly, heavenly home.

heavenly, heavenly home; While my soul her way is wing-ing To my heavenly, heavenly home, my heavenly home, my heavenly home, To my heavenly, heavenly home.

FROM THE RISING OF THE SUN. Anthem.

With Spirit and Energy. *For Missionary Meetings, Concerts of Prayer, and other Occasions for Missionary Purposes.* I. B. WOODBURY.



* First time Base and Tenor, 2d time Alto and Soprano.

ANTHEM. "Praise the Lord! O Jerusalem."

WM. F. SHERWIN.

Moderato. *Allegro.*

Praise ye the Lord, praise ye the Lord, praise ye the Lord, Praise him, praise him, praise the Lord, Praise him,

Praise ye the Lord, praise ye the Lord, praise ye the Lord, Praise him, praise him, O house of Israel, praise the Lord, Praise him,

TENOR. *ff*

praise him, sing praise unto our God. Praise the Lord, O Je - ru - sa-lem, Je - ru - sa - lem, praise thy God, thy God, O Zi - on;

praise him, sing praise unto our God. *p* Praise the Lord, praise the Lord— O Je - ru - sa-lem, Praise the Lord, Praise the Lord, praise thy God, O Zion;

p

For he hath strength - ened the bars of thy gate, He hath bless - ed thy child-ren with - in thee. Praise him, praise him,

Praise the Lord, O Je - ru - sa-lem, praise thy God, O Zi - on, He hath blest thy child-ren with - in thee. Praise him, praise him, O

Slower.

praise the Lord, praise him, praise him, O Zi - on, praise thy God, O Zi - on, praise thy God: Praise ye the Lord.

house of Is - rael, praise the Lord, praise him, praise him, O Zi - on, praise thy God, O Zi - on, praise thy God. Praise ye the Lord.

IN THE PROMISED LAND.

WM. F. SHERWIN.
From "Bright Jewels."

1. Thro' a world of sor - row, Pilgrims, we roam, Wait-ing for the mor-row, Long-ing for home; Seeking for a ci - ty, Whose foundations stand
2. Earthly cares surround us, Death lurking near, Oft-en would confound us, And chill with fear; But there's one who guides us, Leads us with his hand;

3. In that world of glo - ry, Blest world a - bove, There we'll tell the sto - ry Of Je - sus' love; There we'll sorrow nev - er, But with rap-ture stand;

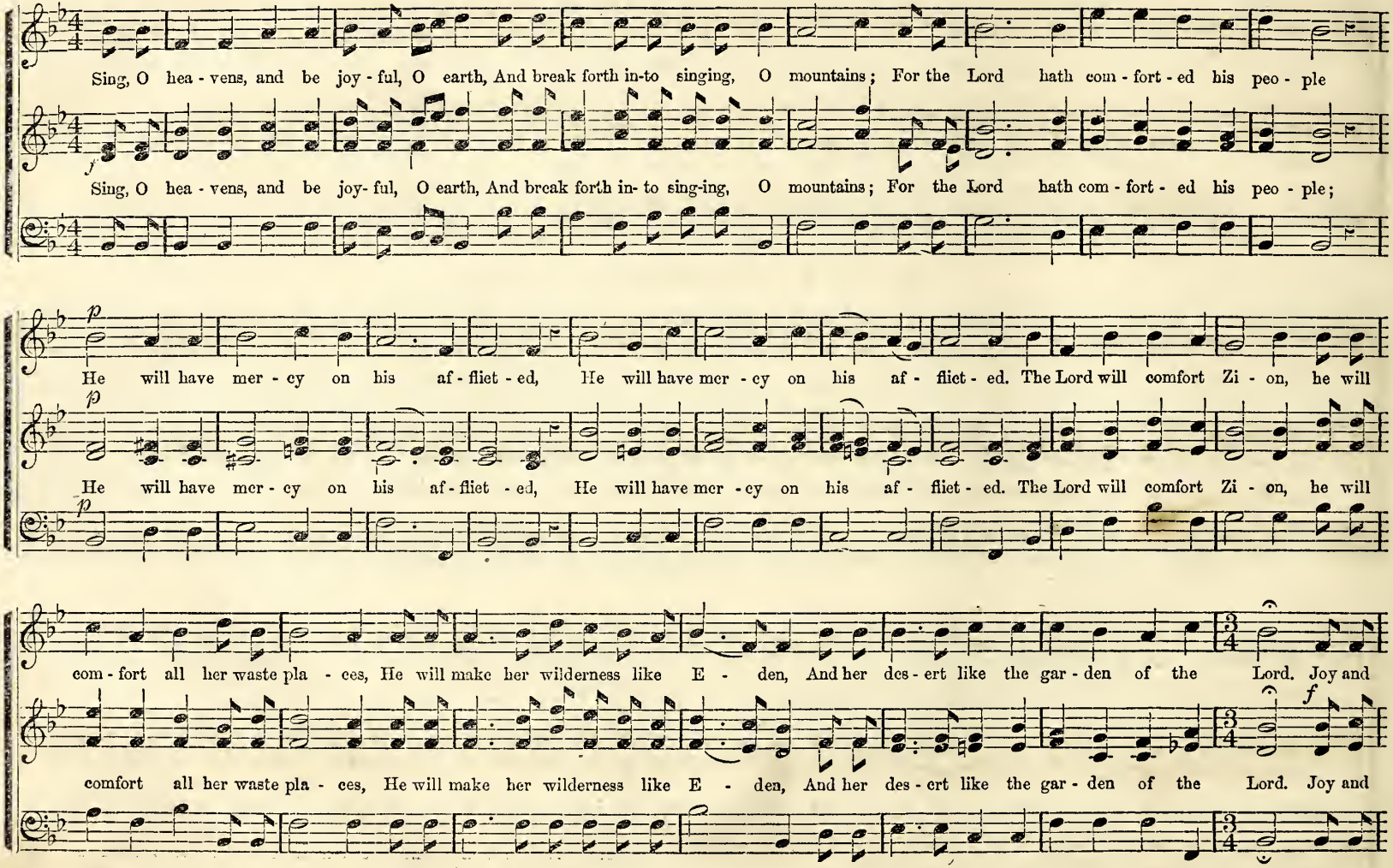
CHORUS.

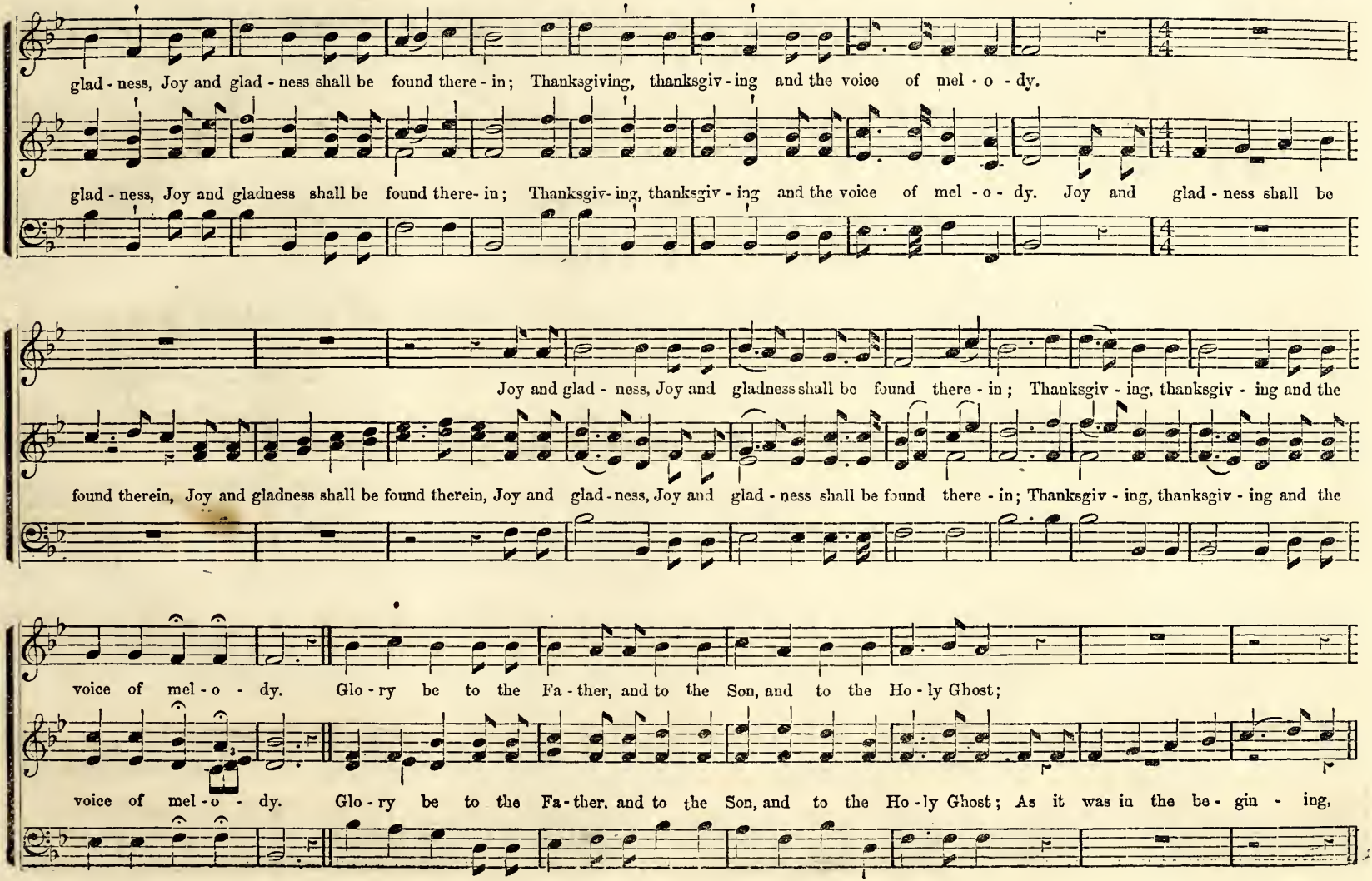
On the Saviour's faithful promise, In the bet-ter land. There'll be rest forev-er, For the Pilgrim band, When around the throne we gather, In the promised land.
He will bring us safe-ly o - ver To the promised land. There'll be rest forev-er, &c.

And we'll part no more forev-er In the promised land. There'll be rest forev-er, For the Pilgrims band, When around the throne we gather, In the promised land.

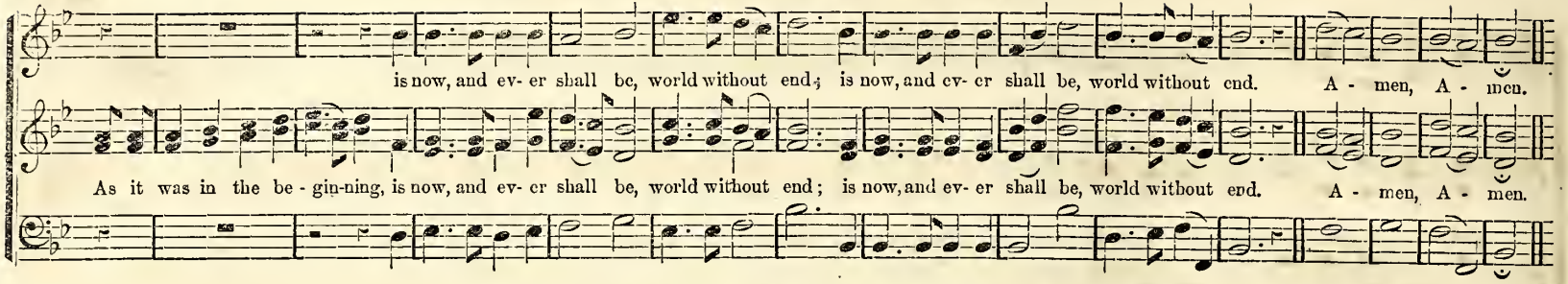
SING, O HEAVENS, AND BE JOYFUL, O EARTH.

HUBERT P. MAIN.



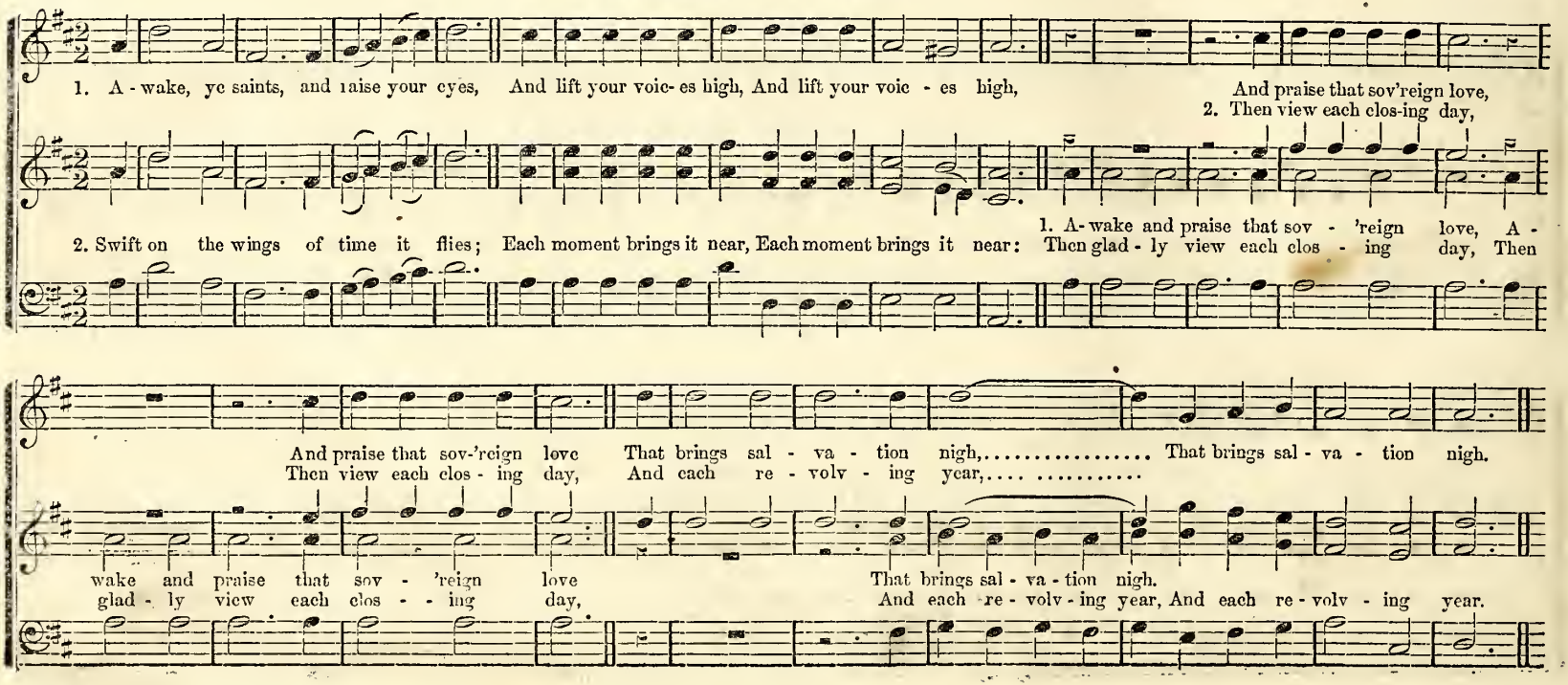

glad - ness, Joy and glad - ness shall be found there - in; Thanksgiving, thanksgiv - ing and the voice of mel - o - dy.
glad - ness, Joy and gladness shall be found there- in; Thanksgiv- ing, thanksgiv - ing and the voice of mel - o - dy. Joy and glad - ness shall be
Joy and glad - ness, Joy and gladness shall be found there - in; Thanksgiv - ing, thanksgiv - ing and the
found therein, Joy and gladness shall be found therein, Joy and glad - ness, Joy and glad - ness shall be found there - in; Thanksgiv - ing, thanksgiv - ing and the
voice of mel - o - dy. Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost;
voice of mel - o - dy. Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; As it was in the be - gin - ing,

SING, O HEAVENS. Concluded.



AWAKE, YE SAINTS.

T. J. COOK.



O HOW LOVELY IS ZION. Trio and Chorus.

T. J. COOK. From "Olive Branch," by permission.

mf First Soprano.

O how love - ly, O how love - ly is Zi - on, cit - y of our God! Joy and peace shall dwell in thee, shall dwell in thee, O

Second Soprano.

Alto.

Zi - - on. O how love-ly is Zi - - - - - on, Zi - on, cit - - y of our God! Joy and peace shall dwell.... in thee,.... shall

dwell in

CHORUS. Tenor.

rit. *f*

dwell.... in thee shall dwel in thee. Joy and peace shall dwell in thee, Joy and peace shall dwell in thee, Joy and peace shall

Soprano.

Alto.

thee, shall dwell in thee. Joy and peace shall dwell in thee, Joy and peace shall dwell in thee, Joy and peace shall

p *f*

dwell in thee, Zi - on, cit - y of our God; Joy and peace shall dwell in thee, shall dwell in thee.....

p *f*

dwell in thee, Zi - on cit - y of our God; Joy and peace shall dwell in thee, shall dwell in thee.....

REMEMBER, O LORD.

SOLO—Baritone or Alto.

Andante.

Re - mem-ber, O Lord, thy ten - der mercies, re - mem - ber, re

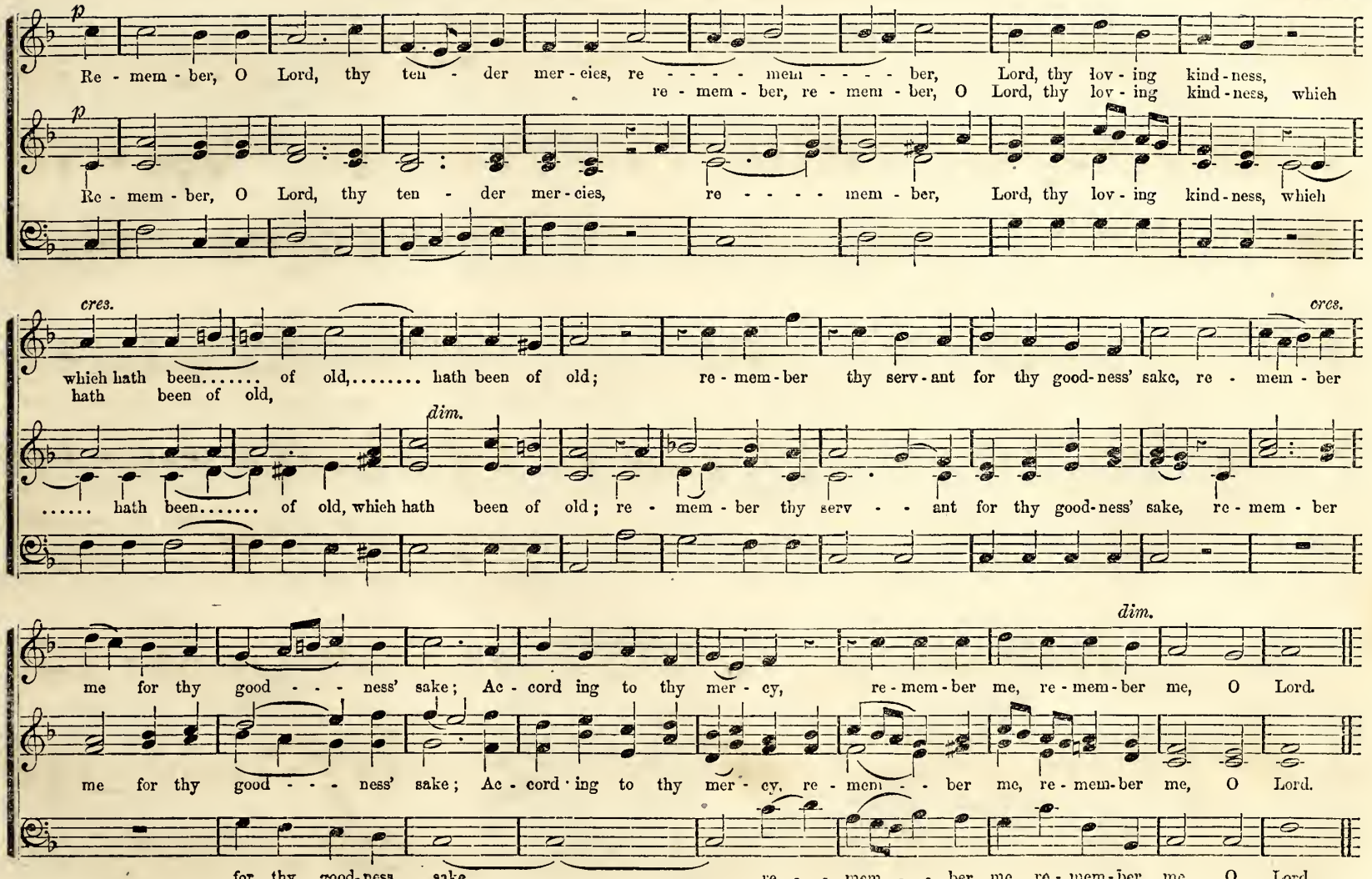
p

cres. *p* *cres.*

mem - ber, O Lord, thy lov - ing kind-ness, which hath been of old, which hath been of old; Re - mem - ber thy serv - ant for thy goodness'

cres. *cres.*

sake, ac - cord-ing to thy mer - cy re - mem - ber me, ac-cord-ing to thy mer - cy re-mem-ber me, re - member, remem-ber me, O God.

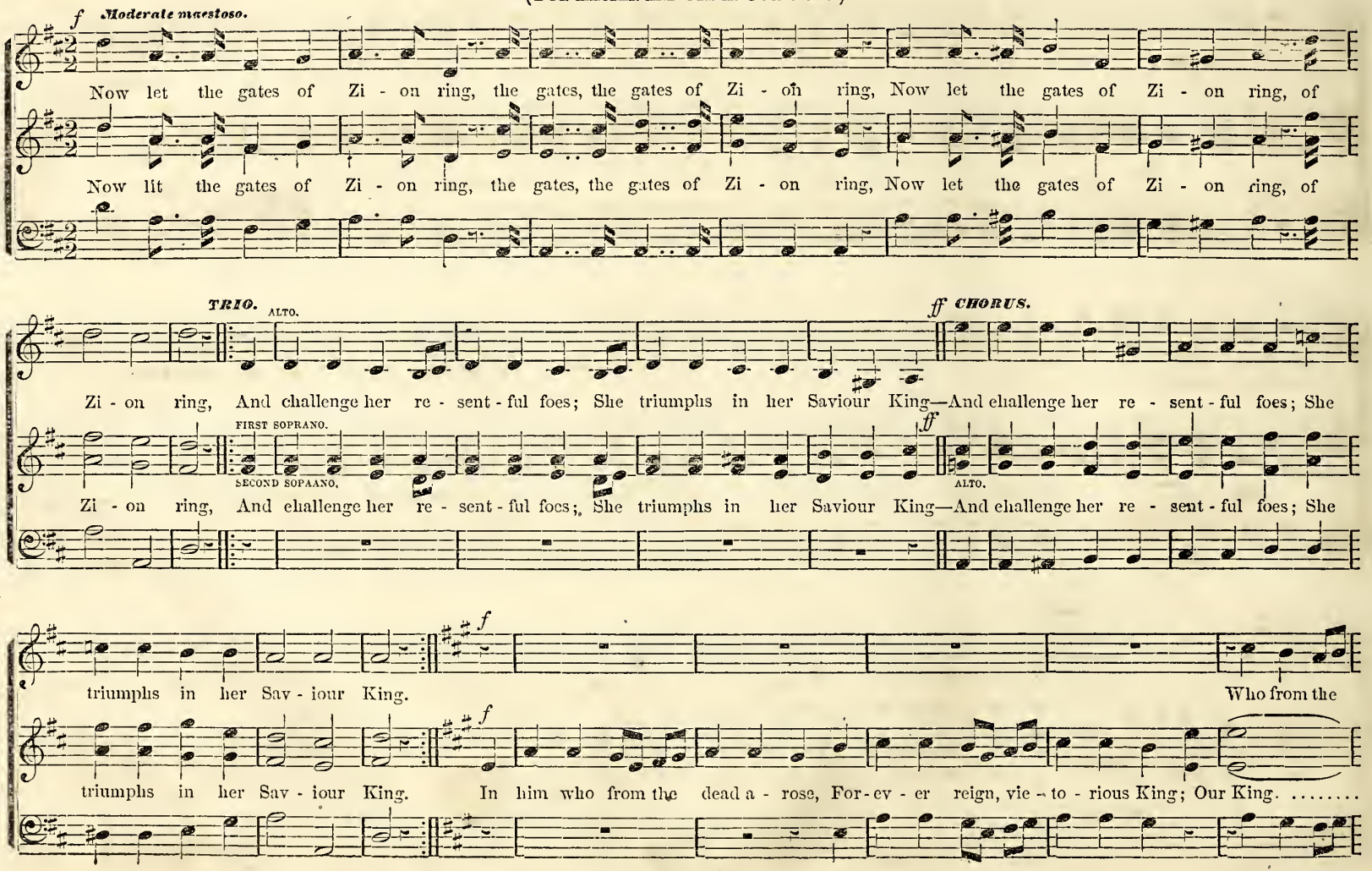

p
Re - mem - ber, O Lord, thy ten - der mer - cies, re - - - - mem - - - - ber, Lord, thy lov - ing kind - ness,
re - mem - ber, re - mem - ber, O Lord, thy lov - ing kind - ness, which
p
Re - mem - ber, O Lord, thy ten - der mer - cies, re - - - - mem - ber, Lord, thy lov - ing kind - ness, which
cres.
cres.
which hath been..... of old,..... hath been of old; re - mem - ber thy serv - ant for thy good - ness' sake, re - mem - ber
hath been of old,
dim.
..... hath been..... of old, which hath been of old; re - mem - ber thy serv - - ant for thy good - ness' sake, re - mem - ber
dim.
me for thy good - - - ness' sake; Ac - cord ing to thy mer - cy, re - mem - ber me, re - mem - ber me, O Lord.
me for thy good - - - ness' sake; Ac - cord - ing to thy mer - cy, re - mem - - ber me, re - mem - ber me, O Lord.
for thy good - ness sake..... re - - mem - - ber me, re - mem - ber me, O Lord.

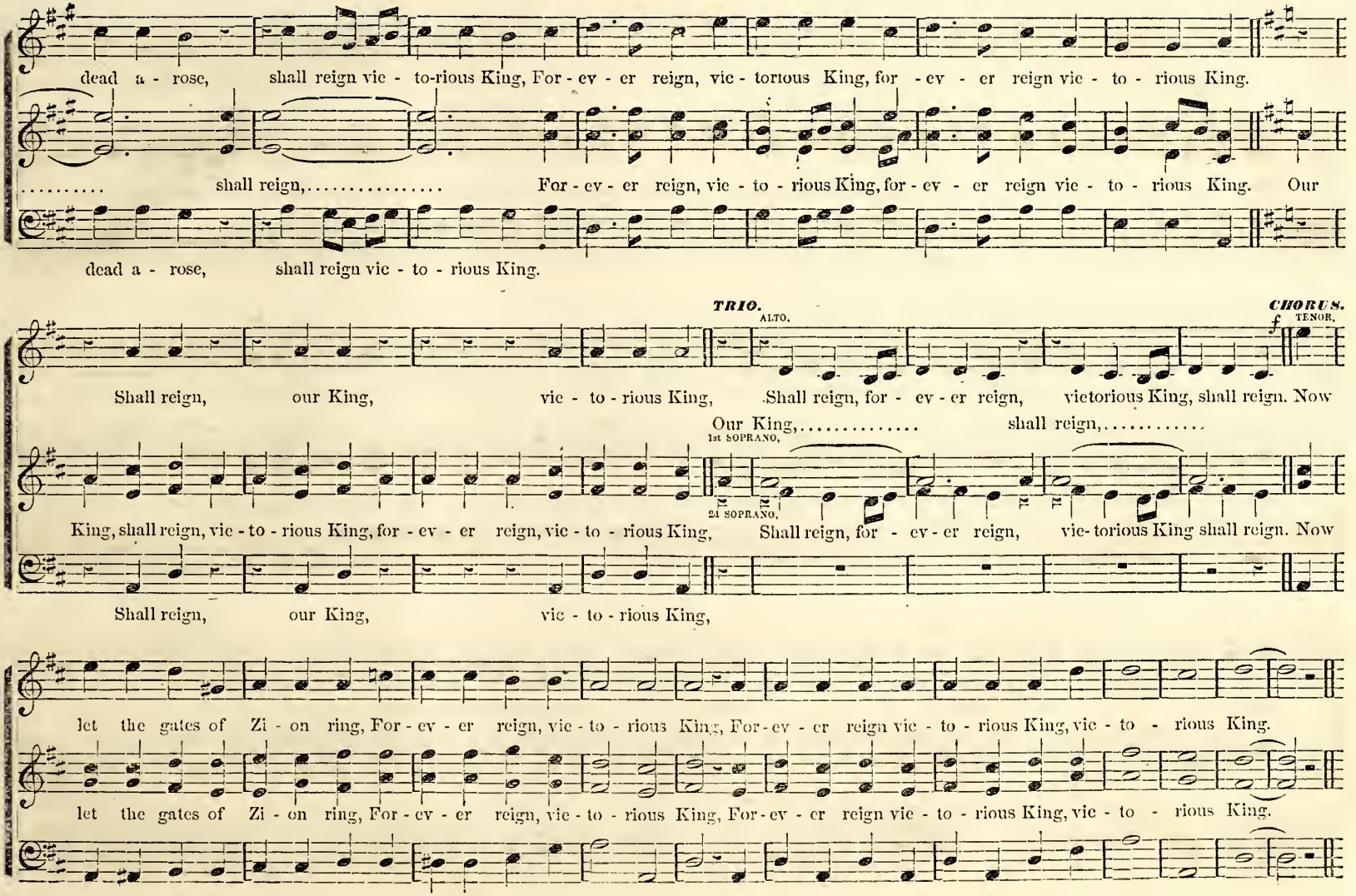
ANTHEM. "Now let the gates of Zion ring."

T. J. COOK.

From the "Olive Branch," by permission.

(FOR EASTER AND OTHER OCCASIONS.)




dead a - rose, shall reign vic - to-rious King, For - ev - er reign, vic - torious King, for - ev - er reign vic - to - rious King.
..... shall reign,..... For - ev - er reign, vic - to - rious King, for - ev - er reign vic - to - rious King. Our
dead a - rose, shall reign vic - to - rious King.
TRIO.
ALTO.
CHORUS.
f
TENOR.
Shall reign, our King, vic - to - rious King, Shall reign, for - ev - er reign, victorious King, shall reign. Now
Our King,..... shall reign,.....
1st SOPRANO.
2d SOPRANO.
King, shall reign, vic - to - rious King, for - ev - er reign, vic - to - rious King, Shall reign, for - ev - er reign, vie- torious King shall reign. Now
Shall reign, our King, vic - to - rious King,
let the gates of Zi - on ring, For - ev - er reign, vic - to - rious King, For - ev - er reign vic - to - rious King, vic - to - rious King.
let the gates of Zi - on ring, For - ev - er reign, vic - to - rious King, For - ev - er reign vic - to - rious King, vic - to - rious King.

BLESSED ARE THE PEOPLE. Anthem.

WM. B. BRADBURY.

f Allegro.

Bless-ed are the peo-ple that know the joy-ful sound, Bless-ed are the peo-ple that know the joy-ful sound, the joy - ful sound; They shall walk, O Lord, in the

Bless-ed are the peo-ple that know the joy-ful sound, Bless-ed are the peo-ple that know the joy-ful sound, the joy - ful sound; They shall walk, O Lord, in the

light of thy countenance, They shall walk, O Lord, in the light of thy countenance; They shall walk, O Lord, in the light of thy countenance, They shall walk, O Lord, in the

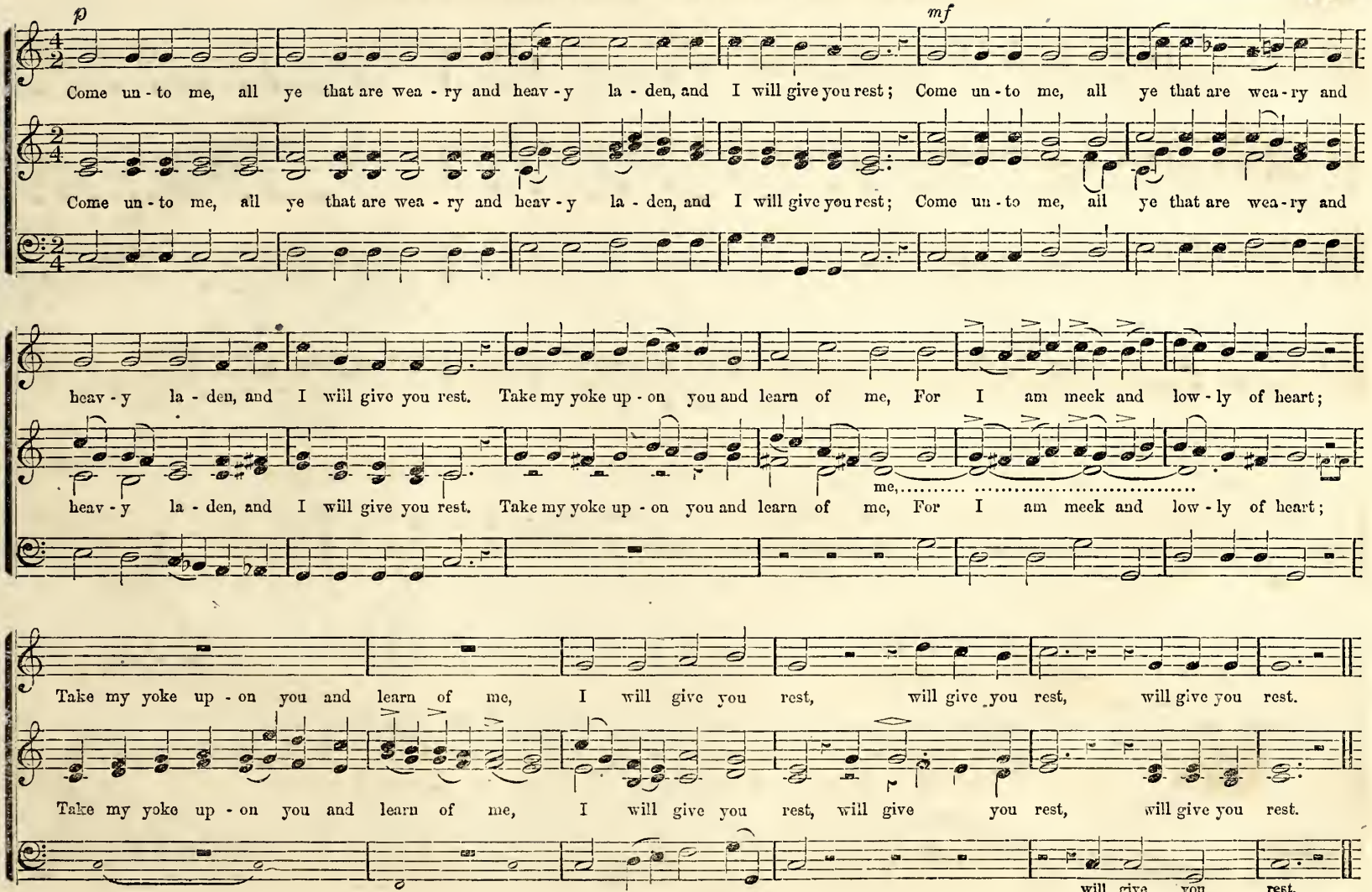
f

light of thy countenance, They shall walk, O Lord, in the light of thy countenance; They shall walk, O Lord, in the light of thy countenance, They shall walk, O Lord, in the

ritard.

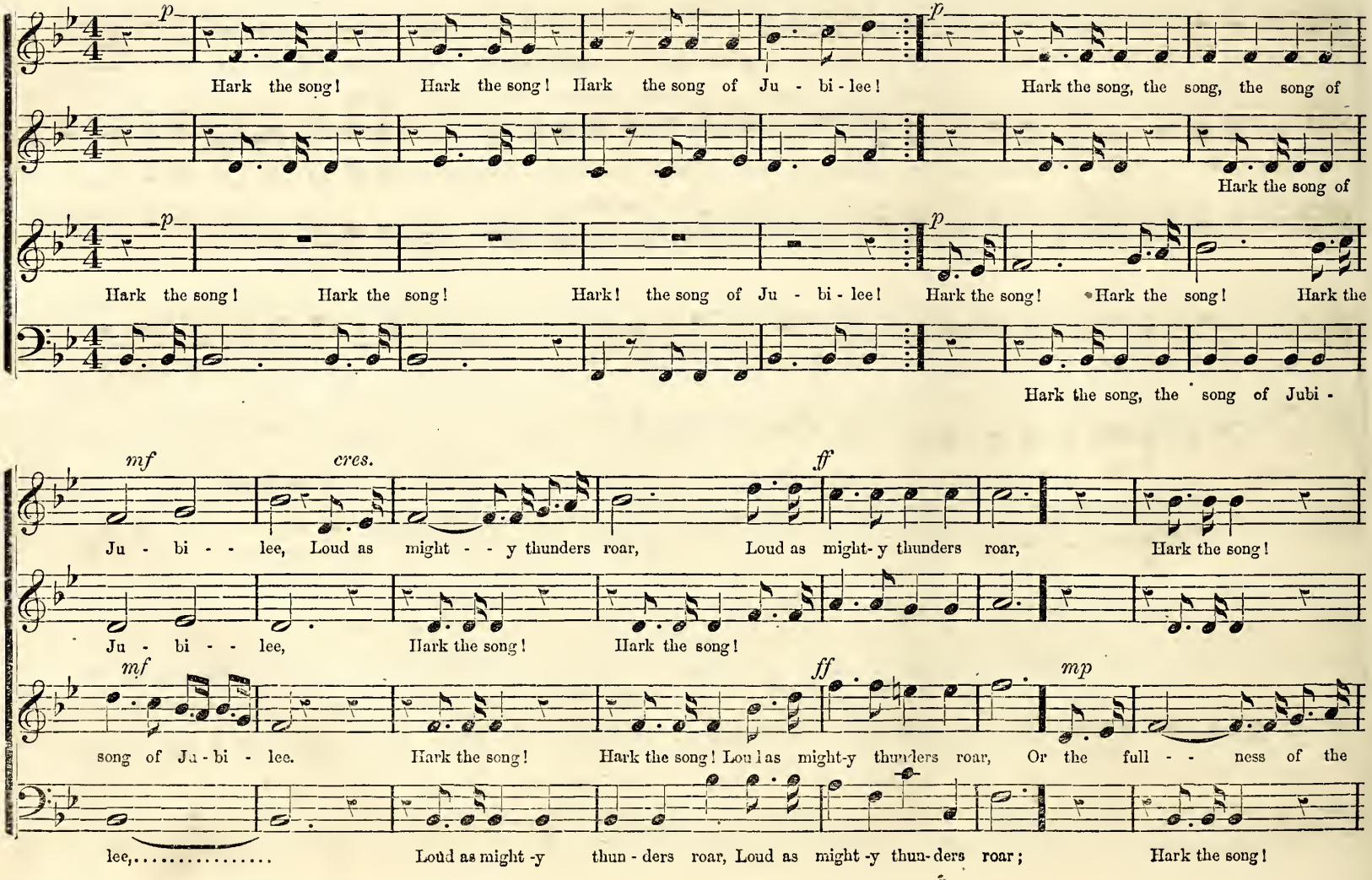
light of thy countenance, And in thy Name shall they rejoice all the day, And in thy righteousness shall they be ex - alt - ed. A - men, A - men.

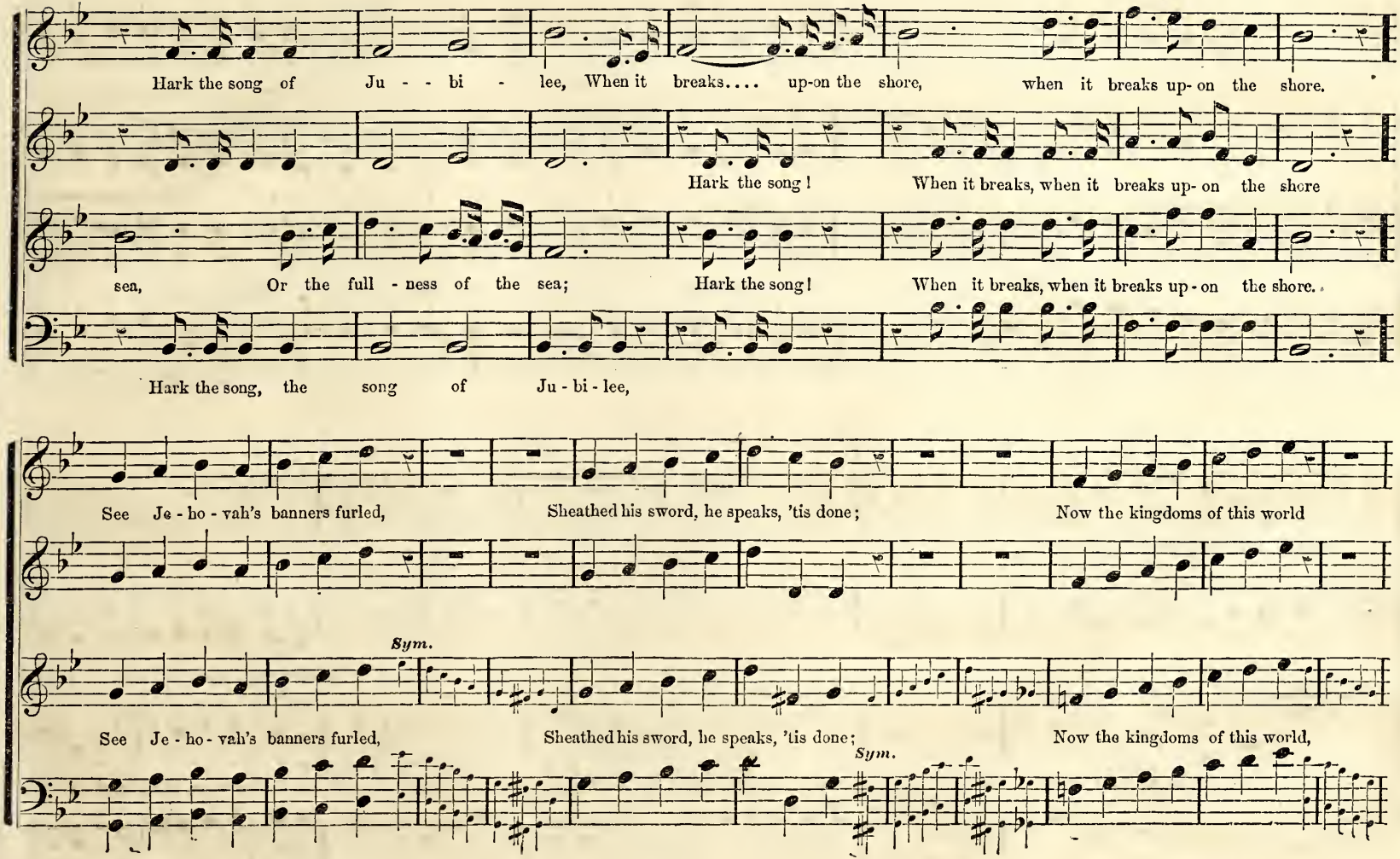
light of thy countenance, And in thy Name shall they rejoice all the day, And in thy righteousness shall they be ex - alt - ed. A - men, A - men.

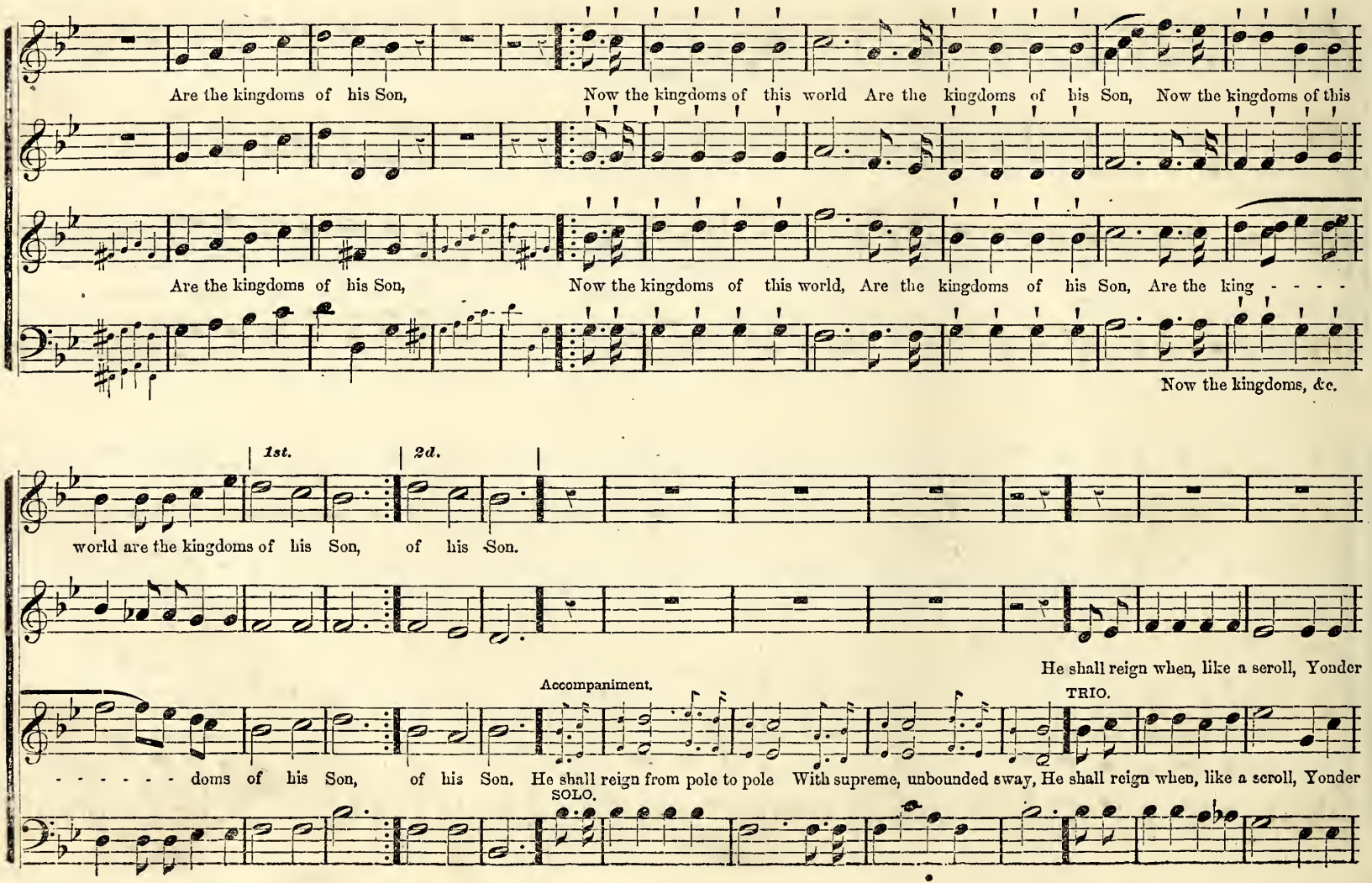

p
mf
Come un - to me, all ye that are wea - ry and heav - y la - den, and I will give you rest; Come un - to me, all ye that are wea - ry and
Come un - to me, all ye that are wea - ry and heav - y la - den, and I will give you rest; Come un - to me, all ye that are wea - ry and
heav - y la - den, and I will give you rest. Take my yoke up - on you and learn of me, For I am meek and low - ly of heart;
heav - y la - den, and I will give you rest. Take my yoke up - on you and learn of me, For I am meek and low - ly of heart;
me,
Take my yoke up - on you and learn of me, I will give you rest, will give you rest, will give you rest.
Take my yoke up - on you and learn of me, I will give you rest, will give you rest, will give you rest.
will give you rest.

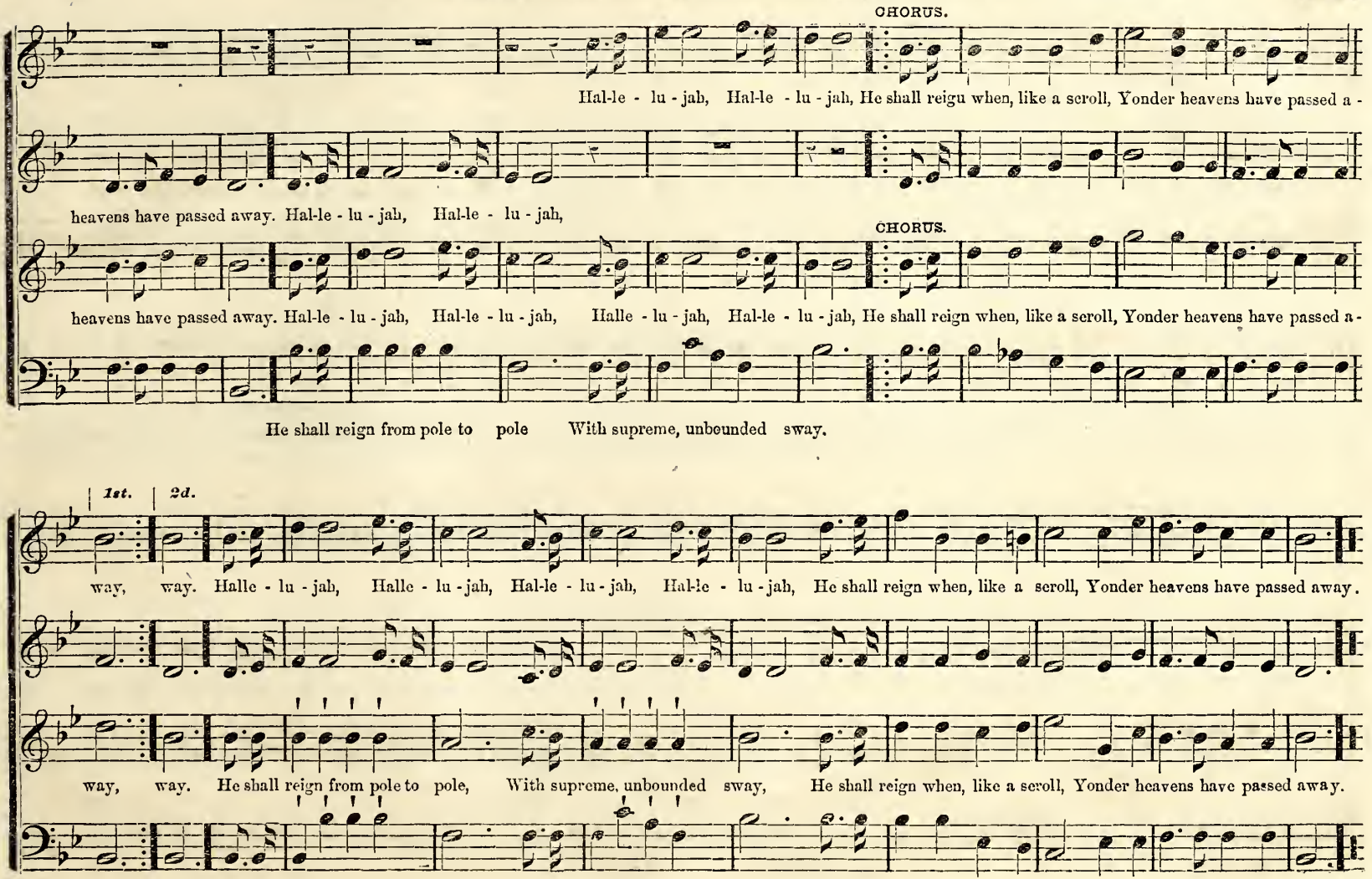
HARK! THE SONG OF JUBILEE.

WM. B. BRADBURY.




Hark the song of Ju - - bi - lee, When it breaks.... up-on the shore, when it breaks up- on the shore.
Hark the song! When it breaks, when it breaks up- on the shore
sea, Or the full - ness of the sea; Hark the song! When it breaks, when it breaks up - on the shore.
Hark the song, the song of Ju - bi - lee,
See Je - ho - vah's banners furled, Sheathed his sword, he speaks, 'tis done; Now the kingdoms of this world
Sym.
See Je - ho - vah's banners furled, Sheathed his sword, he speaks, 'tis done; Now the kingdoms of this world,
Sym.


Are the kingdoms of his Son, Now the kingdoms of this world Are the kingdoms of his Son, Now the kingdoms of this
Are the kingdoms of his Son, Now the kingdoms of this world, Are the kingdoms of his Son, Are the king - - - -
Now the kingdoms, &c.
1st.
2d.
world are the kingdoms of his Son, of his Son.
He shall reign when, like a scroll, Yonder
Accompaniment.
TRIO.
- - - - - - doms of his Son, of his Son. He shall reign from pole to pole With supreme, unbounded sway, He shall reign when, like a scroll, Yonder
SOLO.


CHORUS.
Hal-le - lu - jah, Hal-le - lu - jah, He shall reigu when, like a scroll, Yonder heavens have passed a -
heavens have passed away. Hal-le - lu - jah, Hal-le - lu - jah,
CHORUS.
heavens have passed away. Hal-le - lu - jah, Hal-le - lu - jah, Halle - lu - jah, Hal-le - lu - jah, He shall reign when, like a scroll, Yonder heavens have passed a-
He shall reign from pole to pole With supreme, unbounded sway.
1st.
2d.
way, way. Halle - lu - jah, Halle - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, He shall reign when, like a scroll, Yonder heavens have passed away.
way, way. He shall reign from pole to pole, With supreme, unbounded sway, He shall reign when, like a scroll, Yonder heavens have passed away.

THE MULTITUDE OF ANGELS.

M. P. KING.

Allegro.

The mul - ti - tude of an - gels, The mul - ti - tude of an - gels with a shout...., with a shout, Loud as from num - bers with - out

The mul - ti - tude of an - gels, The mul - ti - tude of an - gels with a shout,.... with a shout, Loud as from num - bers with - out

num - ber, Loud as from num - bers with - out num - ber, Loud as from num - bers with - out num - ber;

Inst.

num - ber, Loud as from num - bers with - out num - ber, - Loud as from num - bers with - out num - ber;

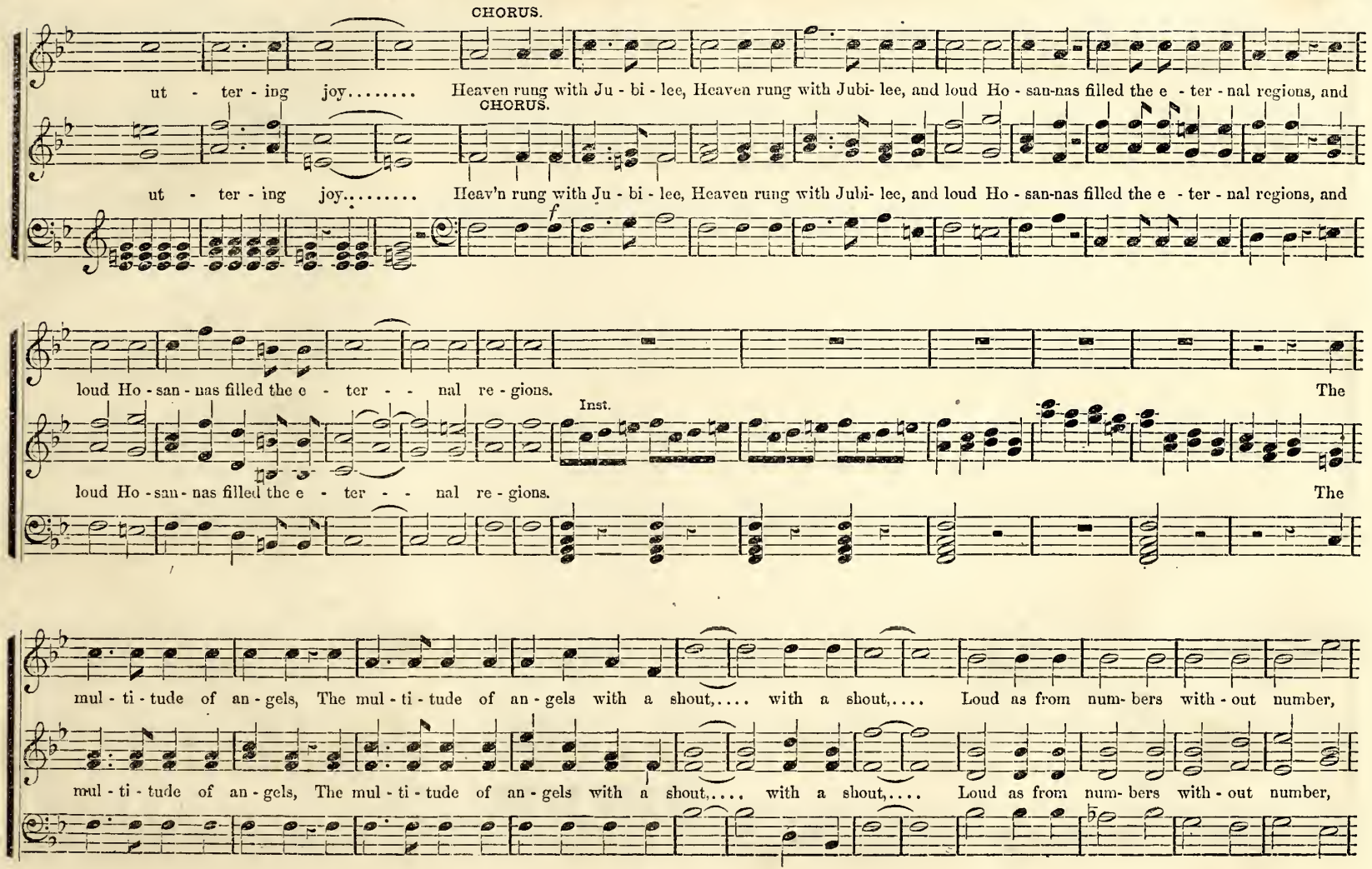
Verse. *p*

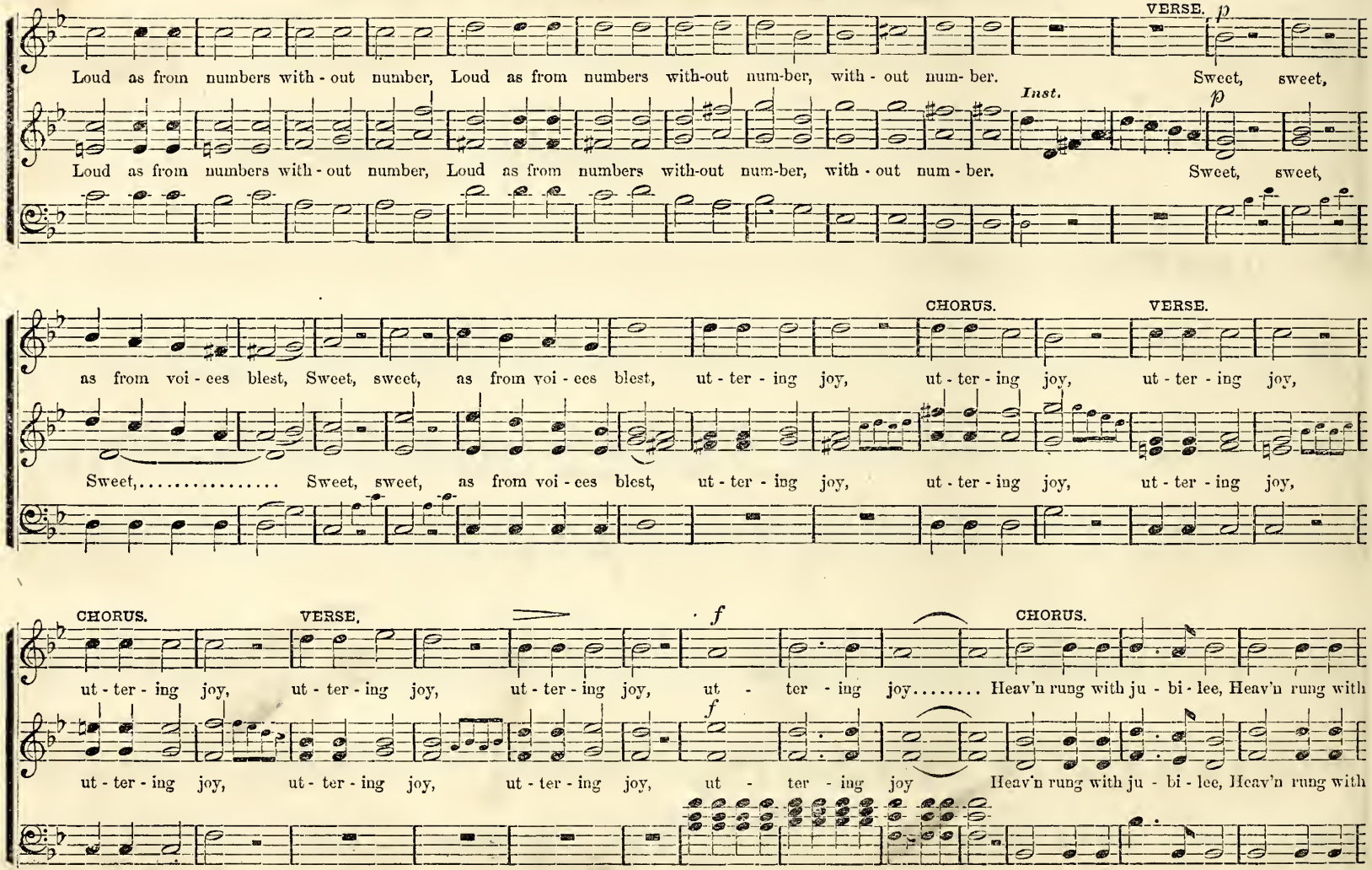
Sweet, sweet, as from voi - ees blest, sweet, sweet, sweet,..... ut - ter - ing joy, ut - ter - ing joy,

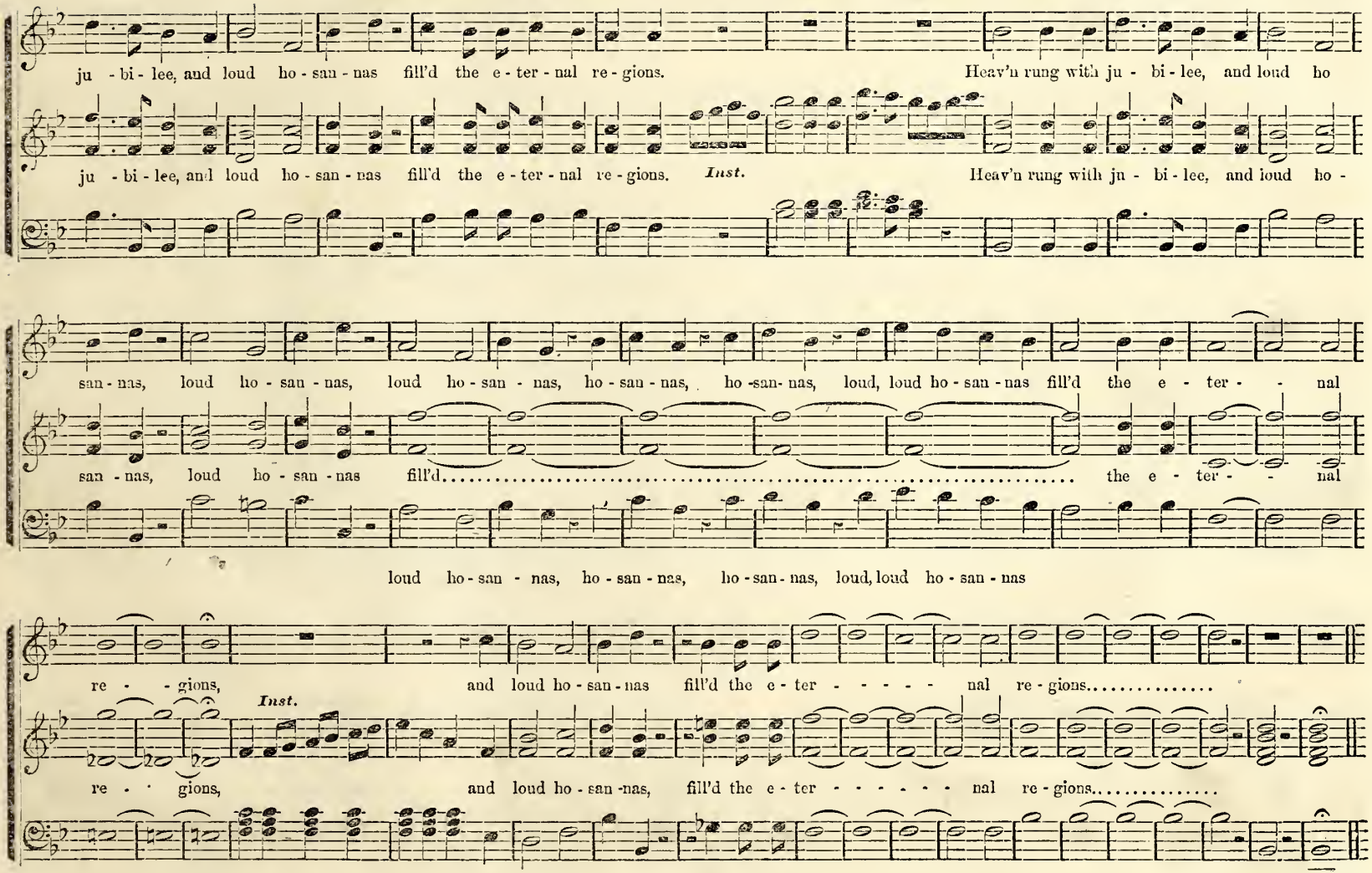
Sweet, sweet, sweet,..... as from voi - ees blest, ut - ter - ing joy, ut - ter - ing jey,

p

Sweet, sweet, as from voi - ces blest, sweet, sweet,


CHORUS.
ut - ter - ing joy..... Heaven rung with Ju - bi - lee, Heaven rung with Jubi- lee, and loud Ho - san-nas filled the e - ter - nal regions, and
CHORUS.
ut - ter - ing joy..... Heav'n rung with Ju - bi - lee, Heaven rung with Jubi- lee, and loud Ho - san-nas filled the e - ter - nal regions, and
f
loud Ho - san - nas filled the e - ter - - nal re - gions. The
Inst.
loud Ho - san - nas filled the e - ter - - nal re - gions. The
mul - ti - tude of an - gels, The mul - ti - tude of an - gels with a shout,.... with a shout,.... Loud as from num- bers with - out number,
mul - ti - tude of an - gels, The mul - ti - tude of an - gels with a shout,.... with a shout,.... Loud as from num- bers with - out number,

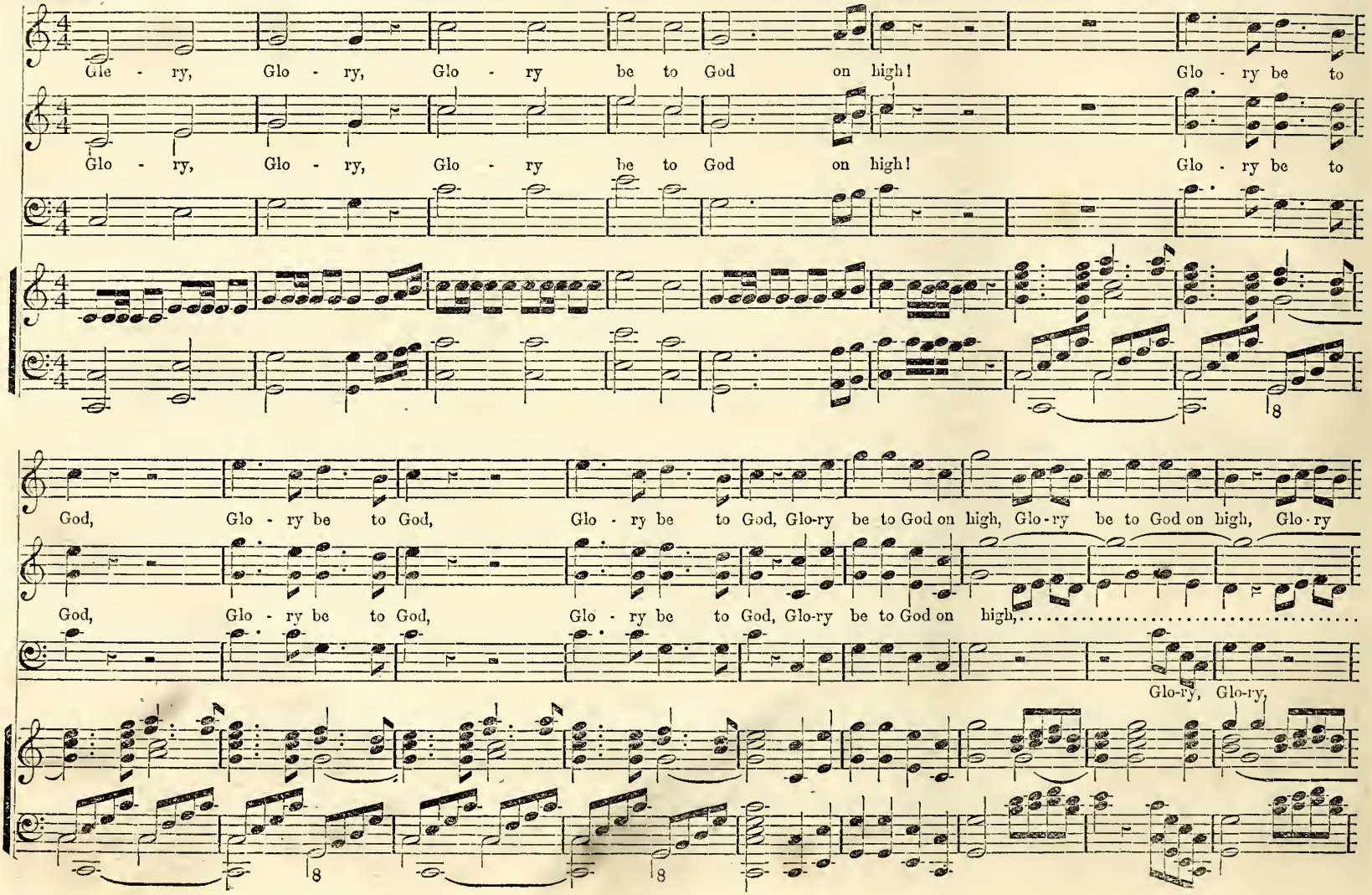

VERSE.
p
Loud as from numbers with-out number, Loud as from numbers with-out num-ber, with-out num-ber.
Sweet, sweet,
Inst.
p
Loud as from numbers with-out number, Loud as from numbers with-out num-ber, with-out num-ber.
Sweet, sweet,
CHORUS.
VERSE.
as from voi-ces blest, Sweet, sweet, as from voi-ces blest, ut-ter-ing joy, ut-ter-ing joy, ut-ter-ing joy,
Sweet,..... Sweet, sweet, as from voi-ces blest, ut-ter-ing joy, ut-ter-ing joy, ut-ter-ing joy,
CHORUS.
VERSE.
f
CHORUS.
ut-ter-ing joy, ut-ter-ing joy, ut-ter-ing joy, ut-ter-ing joy, ut - ter - ing joy..... Heav'n rung with ju-bi-lee, Heav'n rung with
f
ut-ter-ing joy, ut-ter-ing joy, ut-ter-ing joy, ut - ter - ing joy Heav'n rung with ju-bi-lee, Heav'n rung with

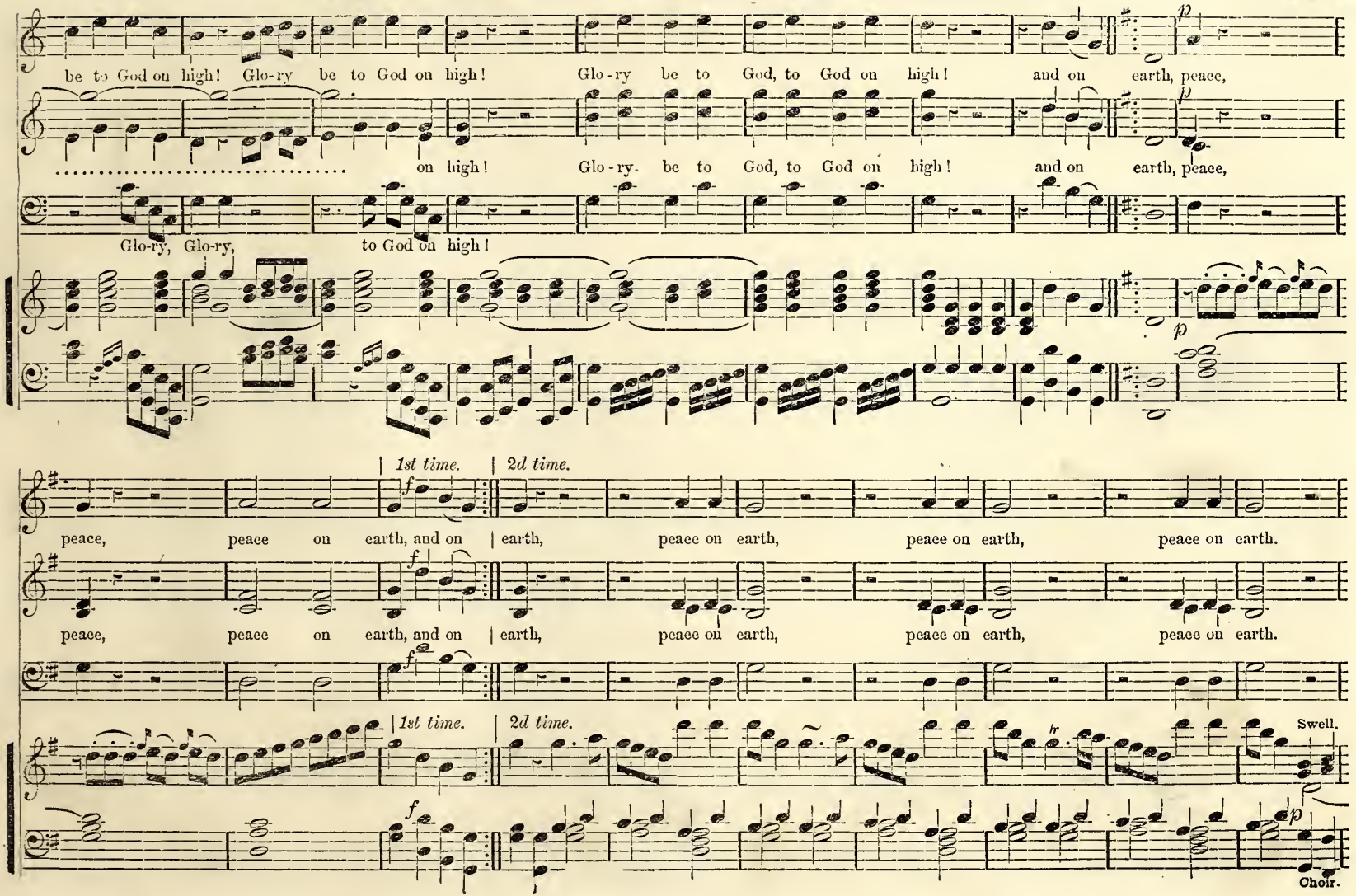

ju - bi - lee, and loud ho - san - nas fill'd the e - ter - nal re - gions.
Heav'n rung with ju - bi - lee, and loud ho
ju - bi - lee, and loud ho - san - nas fill'd the e - ter - nal re - gions.
Inst.
Heav'n rung with ju - bi - lee, and loud ho -
san - nas, loud ho - san - nas, loud ho - san - nas, ho - san - nas, ho - san - nas, loud, loud ho - san - nas fill'd the e - ter - - nal
san - nas, loud ho - san - nas fill'd..... the e - ter - - nal
loud ho - san - nas, ho - san - nas, ho - san - nas, loud, loud ho - san - nas
re - - gions, and loud ho - san - nas fill'd the e - ter - - - - - nal re - gions.....
Inst.
re - - gions, and loud ho - san - nas, fill'd the e - ter - - - - - nal re - gions.....

Allegro Spiritoso.

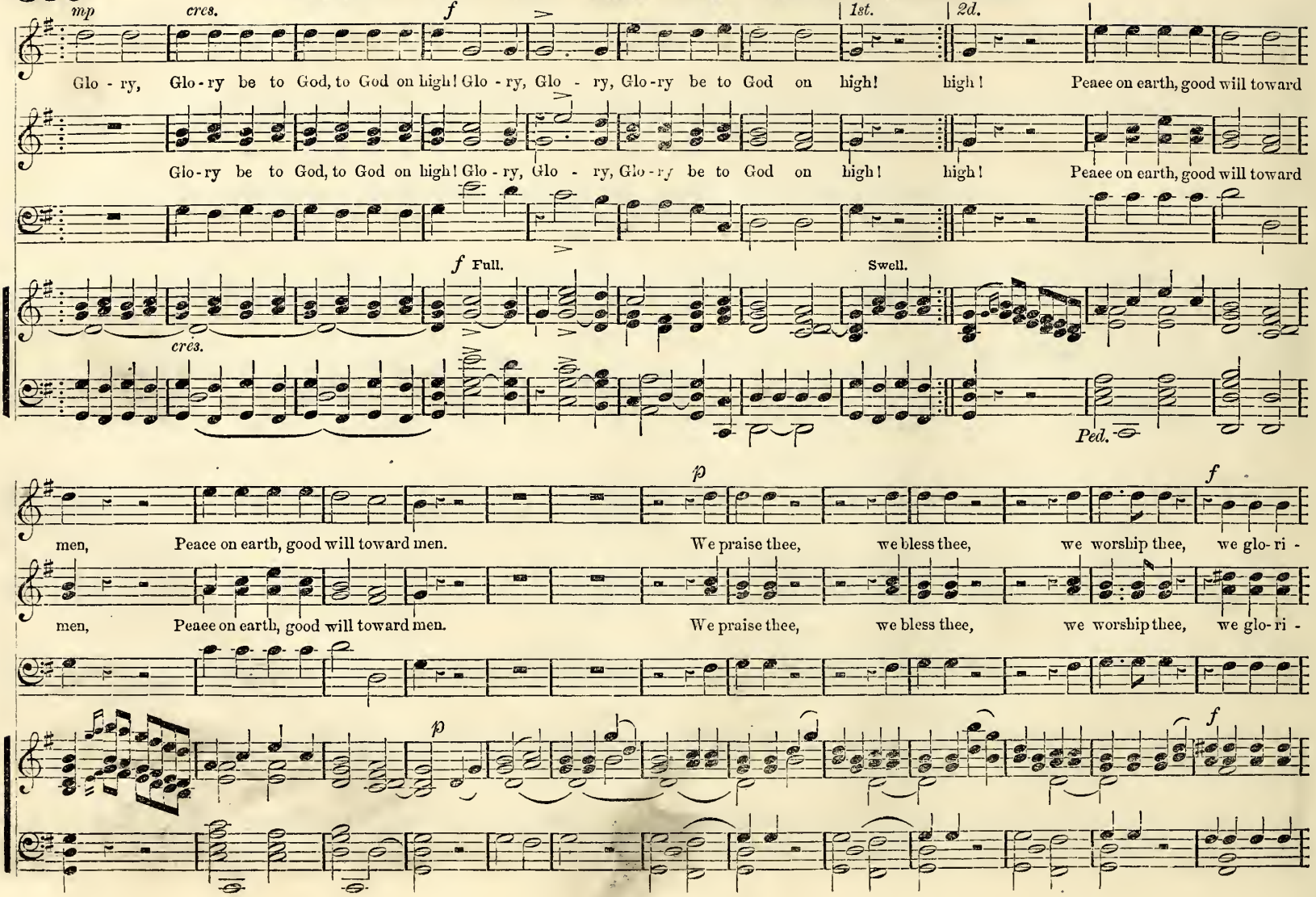
GLORY BE TO GOD ON HIGH!

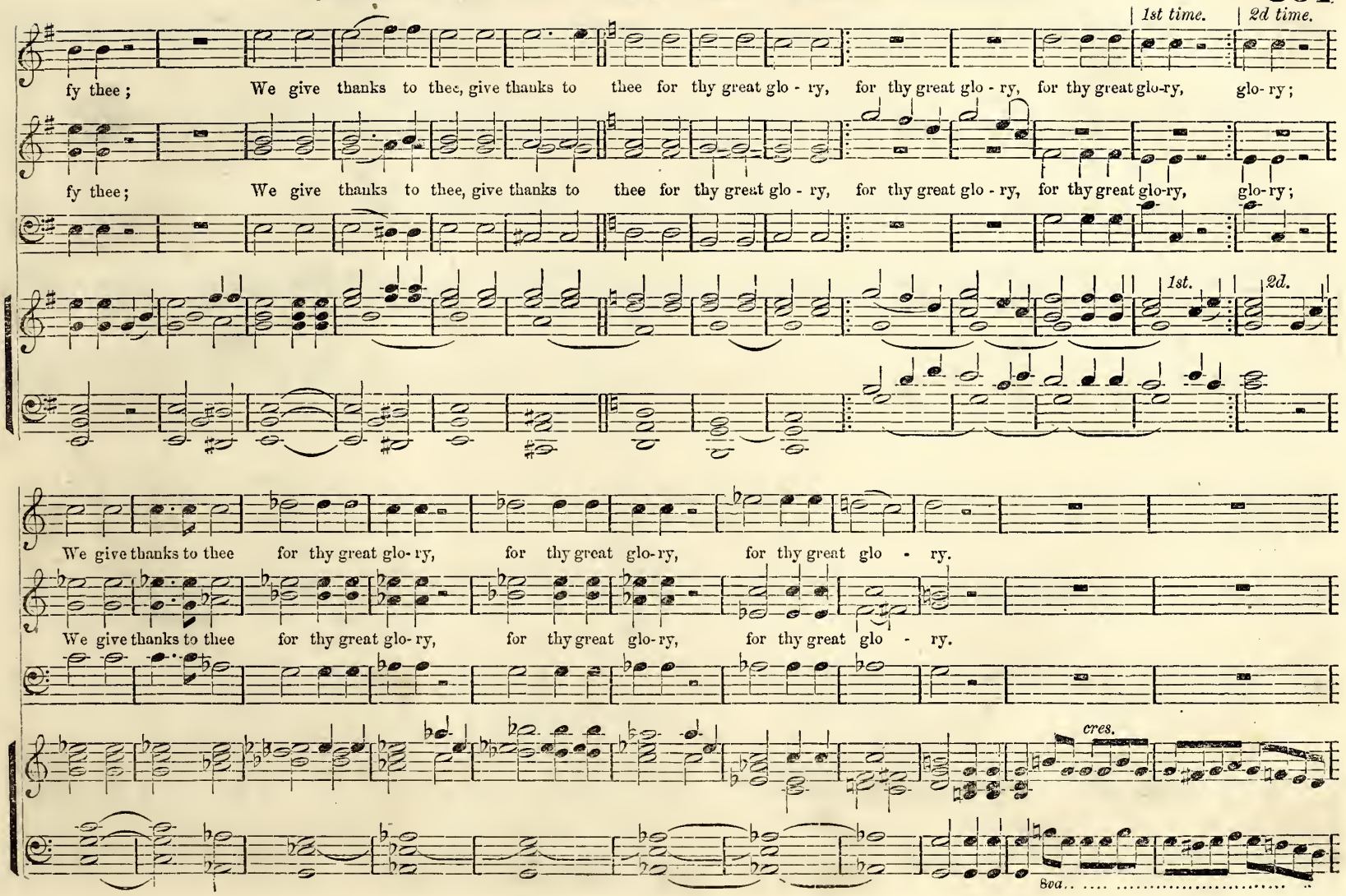
From MOZART'S "Twelfth Mass."



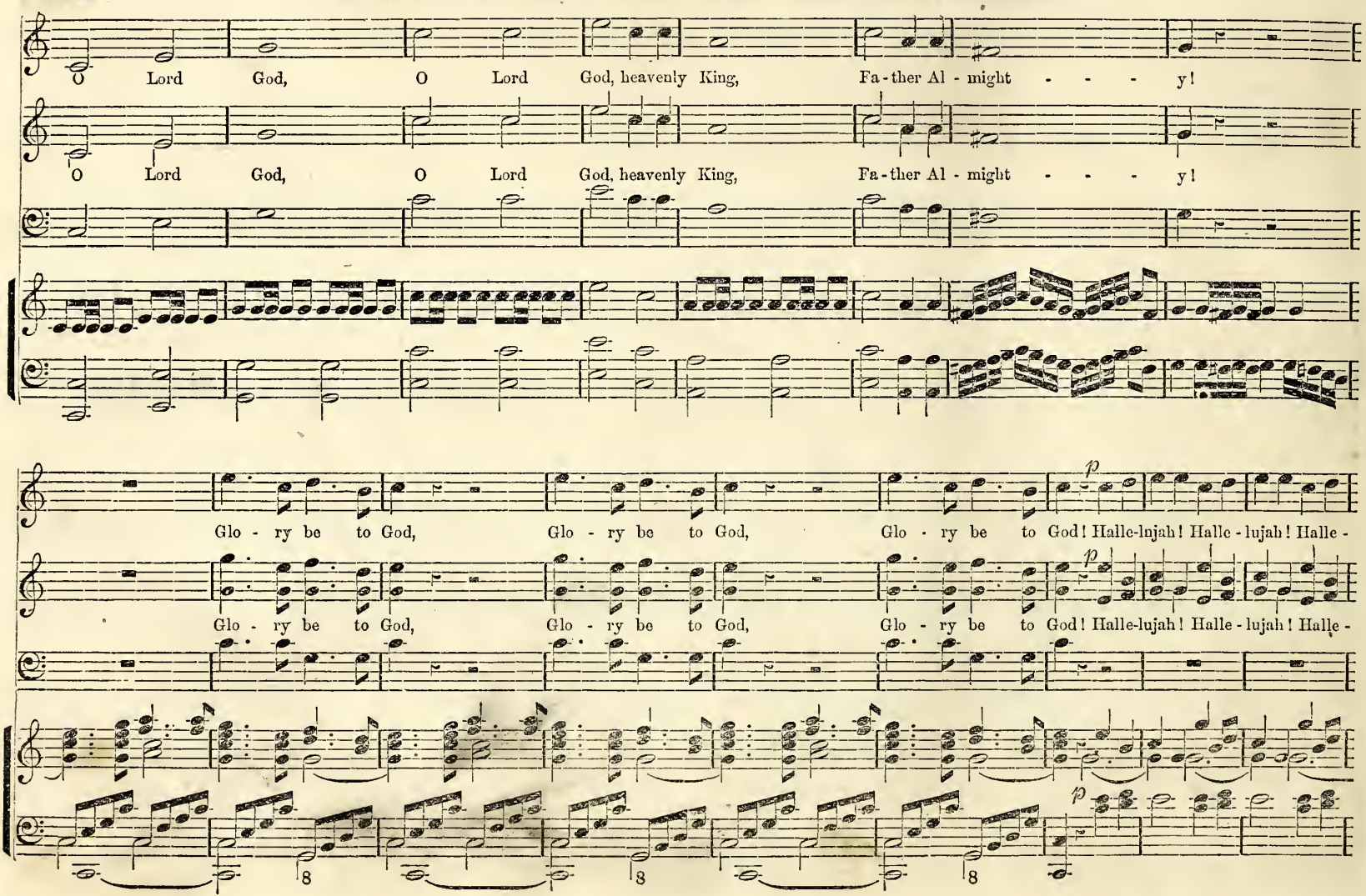

be to God on high! Glo-ry be to God on high! Glo-ry be to God, to God on high! and on earth, peace,
on high! Glo-ry be to God, to God on high! and on earth, peace,
Glo-ry, Glo-ry, to God on high!
1st time.
2d time.
peace, peace on earth, and on earth, peace on earth, peace on earth, peace on earth.
peace, peace on earth, and on earth, peace on earth, peace on earth, peace on earth.
1st time.
2d time.
Swell.
Choir.

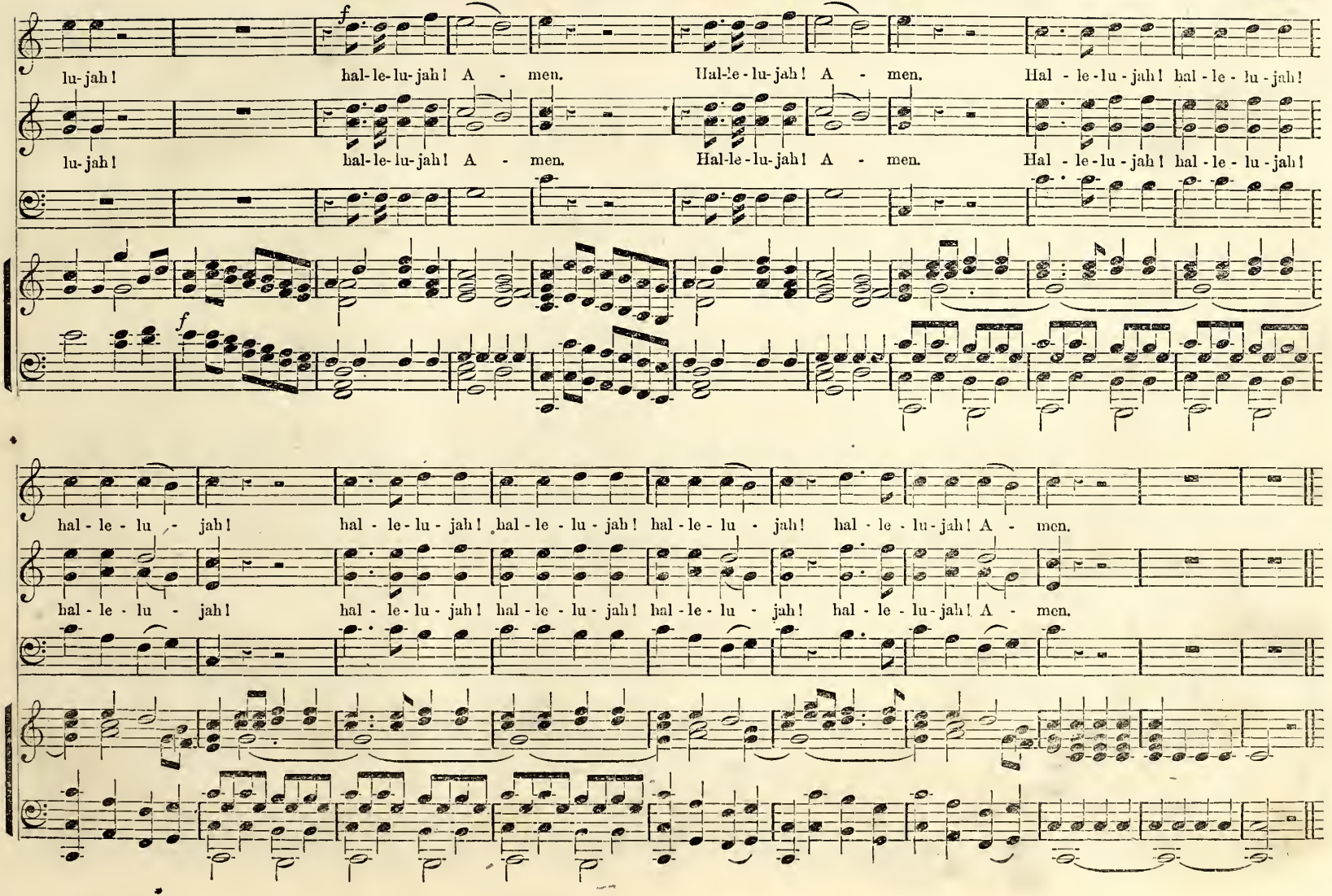
GLORY BE TO GOD ON HIGH. Continued.




1st time.
2d time.
fy thee; We give thanks to thee, give thanks to thee for thy great glo - ry, for thy great glo - ry, for thy great glo-ry, glo-ry;
fy thee; We give thanks to thee, give thanks to thee for thy great glo - ry, for thy great glo - ry, for thy great glo-ry, glo-ry;
1st.
2d.
We give thanks to thee for thy great glo-ry, for thy great glo-ry, for thy great glo - ry.
We give thanks to thee for thy great glo-ry, for thy great glo-ry, for thy great glo - ry.
cres.
8va

GLORY BE TO GOD ON HIGH. Continued.




lu-jah! hal-le-lu-jah! A - men. Hal-le-lu-jah! A - men. Hal - le-lu-jah! hal-le-lu-jah!
lu-jah! hal-le-lu-jah! A - men. Hal-le-lu-jah! A - men. Hal - le-lu-jah! hal-le-lu-jah!
f
f
hal - le - lu - jah! hal - le-lu-jah! hal-le-lu-jah! hal-le-lu - jah! hal - le-lu-jah! A - men.
hal - le - lu - jah! hal - le-lu-jah! hal-le-lu-jah! hal-le-lu - jah! hal - le-lu-jah! A - men.

394 BLESSED ARE THE PEOPLE.

T. J. COOK.

f Lively.

Bless - ed are the peo - ple that know the joy - ful sound; Bless - ed are the peo - ple that know the joy - ful sound; Bless - ed are the

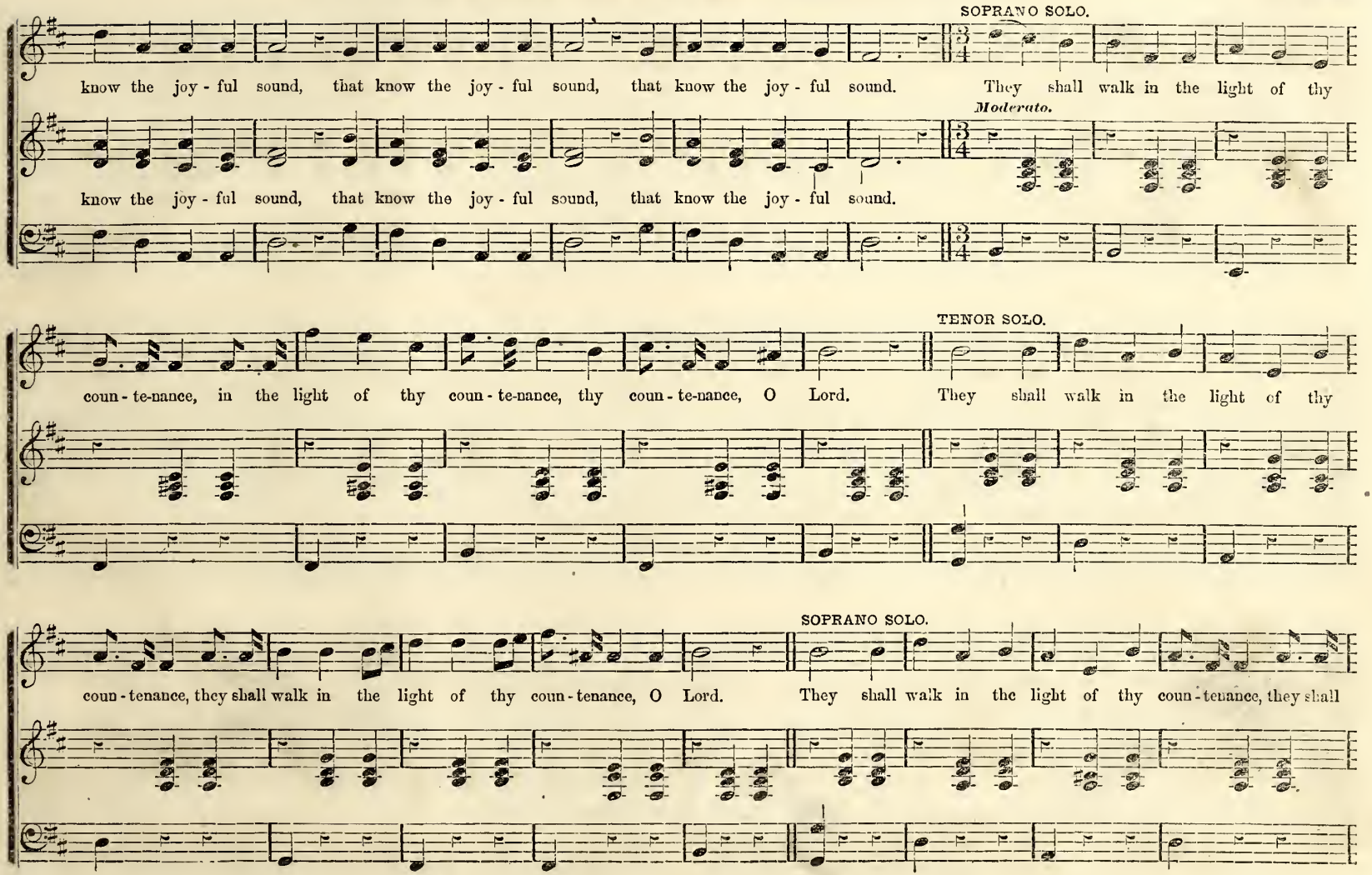
Bless - ed are the peo - ple that know the joy - ful sound; Bless - ed are the peo - ple that know the joy - ful sound; Bless - ed are the

peo - ple that know the joy - ful sound;..... Bless - ed are the peo - ple,

peo - ple that know the joy - ful sound; Bless - ed are the peo - ple that know the joy - ful sound; Bless - ed are the peo - ple,

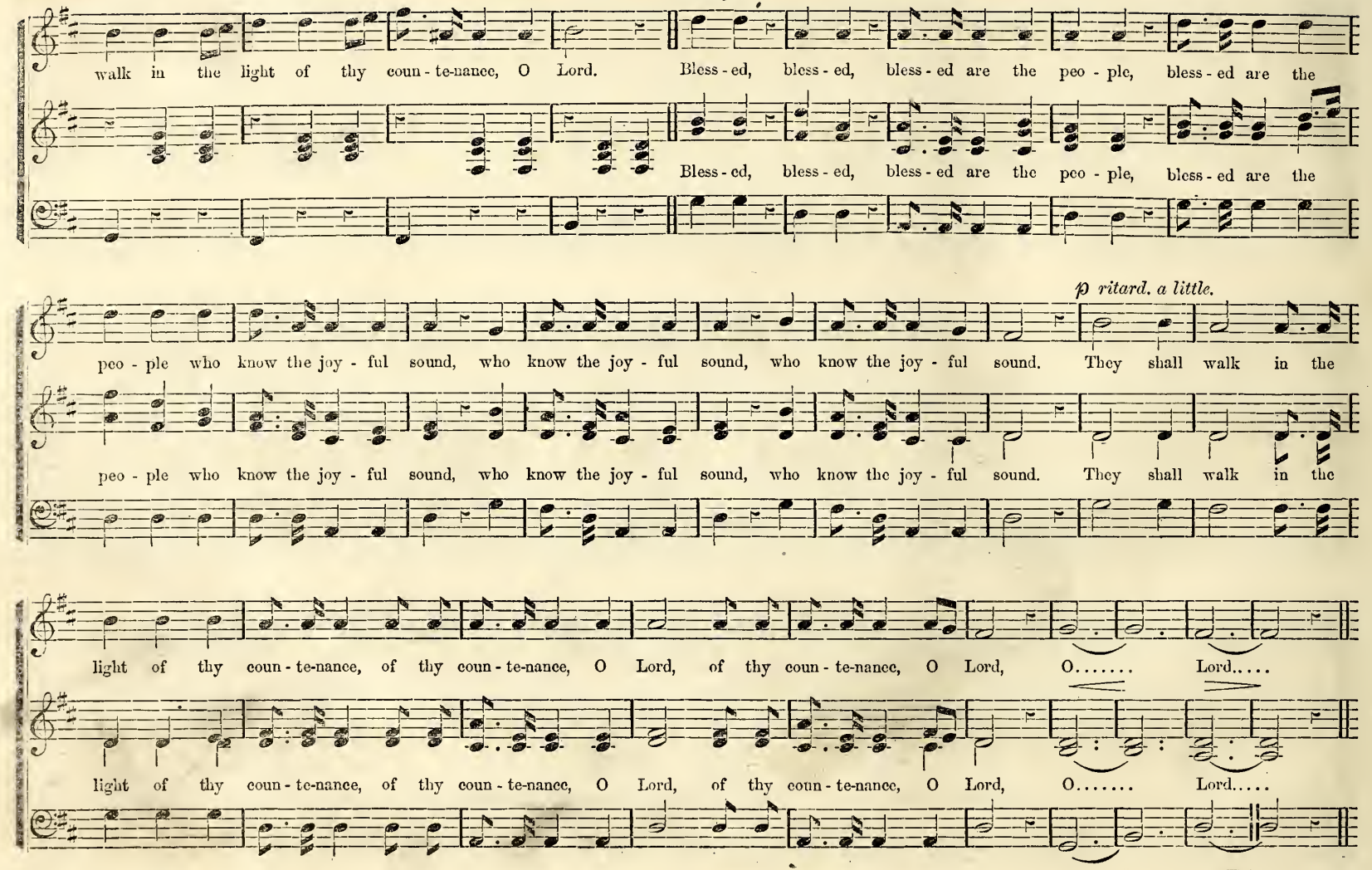
bless - ed are the peo - ple, Bless - ed are the peo - ple that

bless - ed are the peo - ple that know the joy - ful sound, that know the joy - ful sound; Bless - ed are the peo - ple that

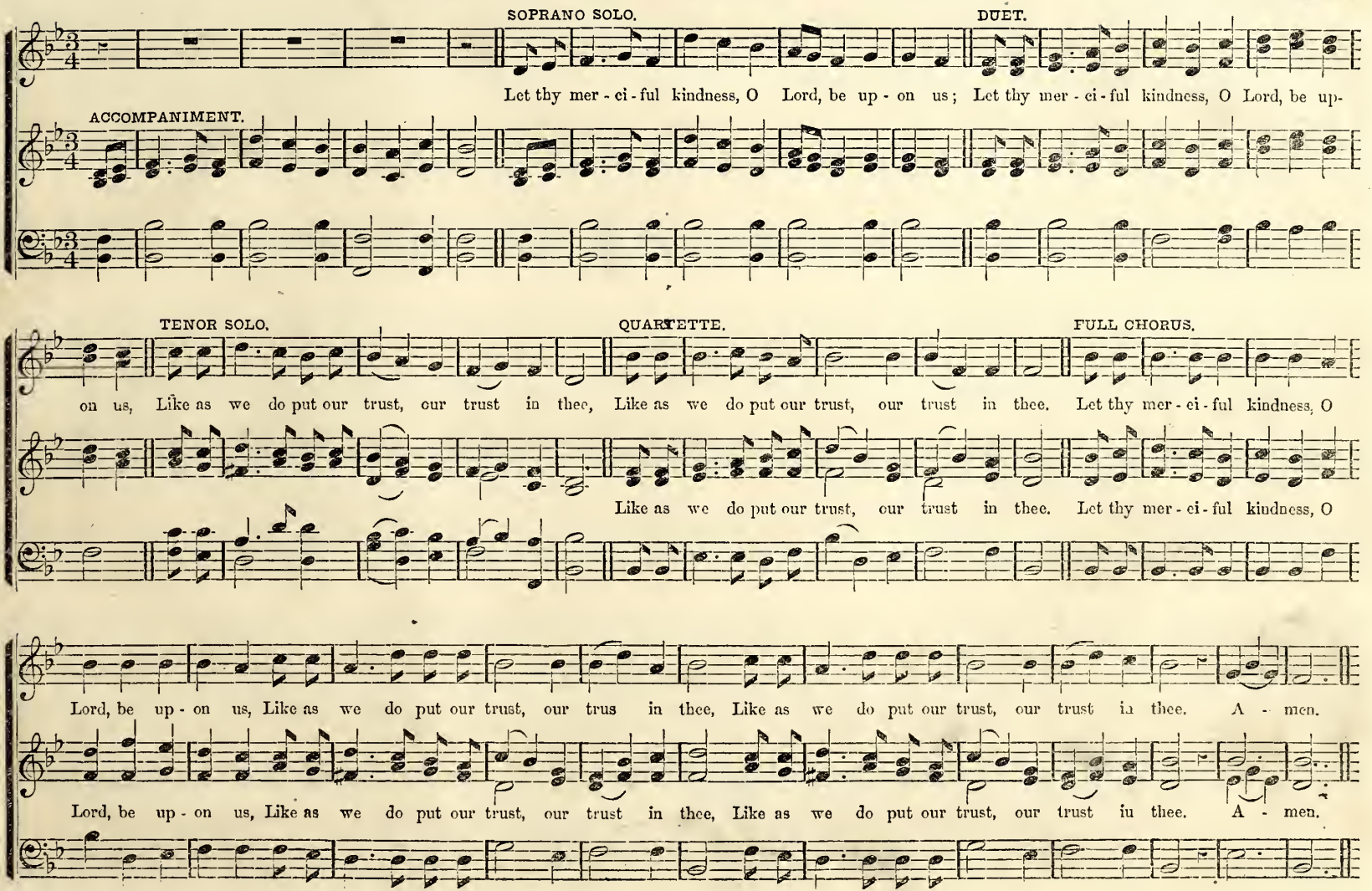

SOPRANO SOLO.
know the joy - ful sound, that know the joy - ful sound, that know the joy - ful sound. They shall walk in the light of thy
Moderato.
know the joy - ful sound, that know the joy - ful sound, that know the joy - ful sound.
TENOR SOLO.
coun - te-nance, in the light of thy coun - te-nance, thy coun - te-nance, O Lord. They shall walk in the light of thy
SOPRANO SOLO.
coun - tenance, they shall walk in the light of thy coun - tenance, O Lord. They shall walk in the light of thy coun - tenance, they shall

BLESSED ARE THE PEOPLE. Concluded.

Lively.

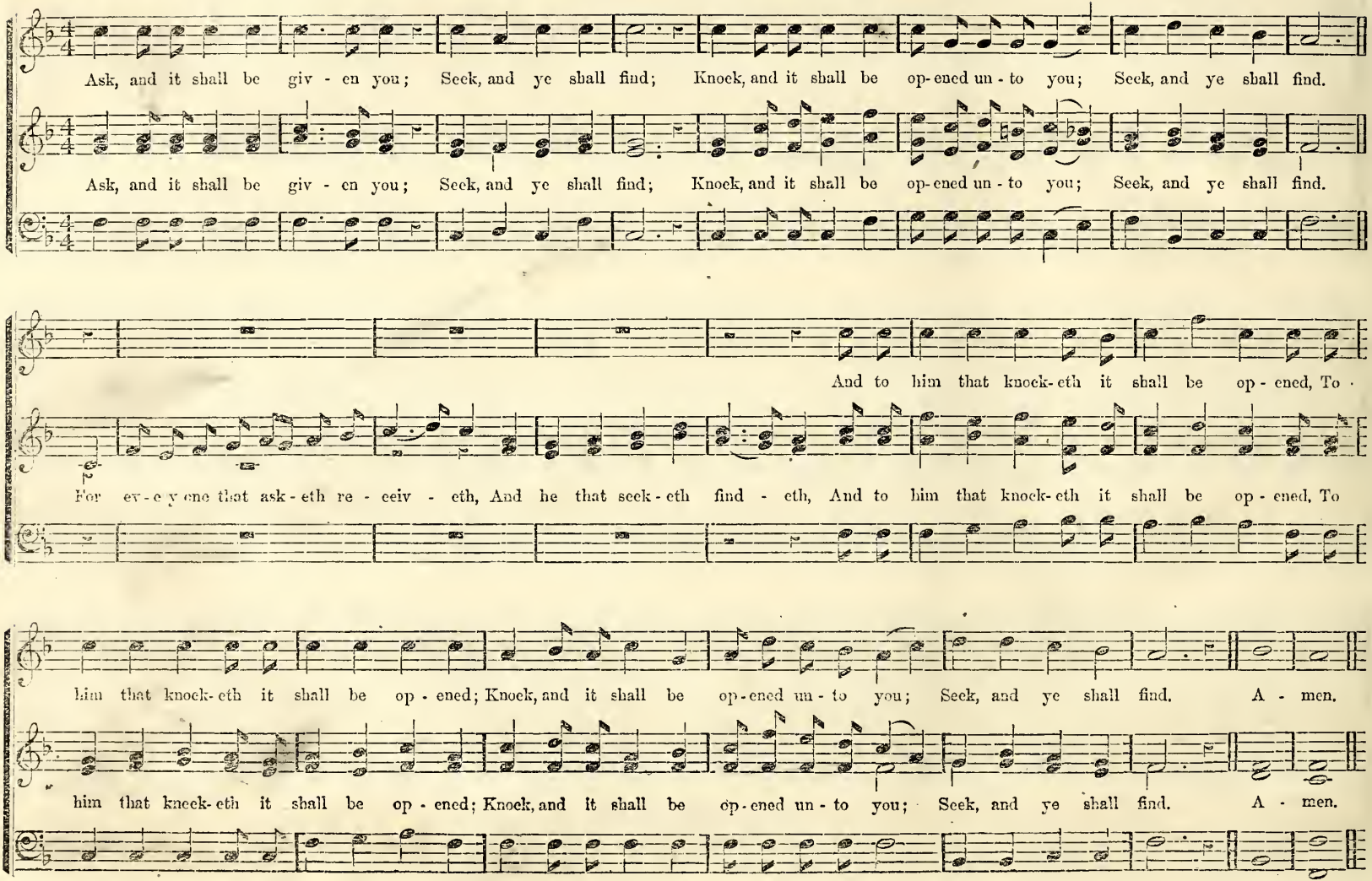


LET THY MERCIFUL KINDNESS.

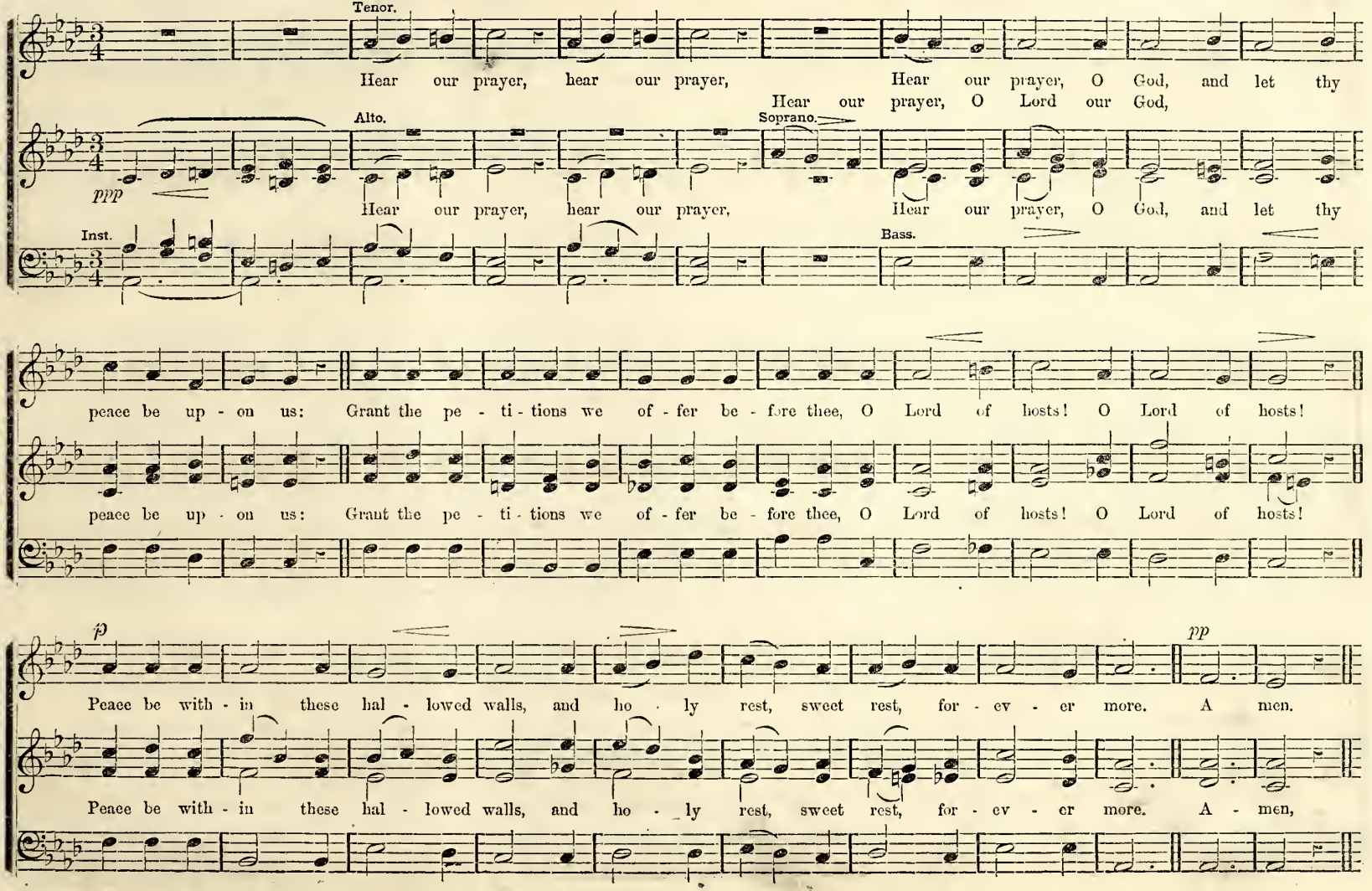


ASK, AND IT SHALL BE GIVEN YOU.

CHESTER G. ALLEN.



HEAR OUR PRAYER. Sentence.



FORGIVE OUR TRANSGRESSIONS.

J. M. NORTH. By permission.

ALTO SOLO. (*Or may be sung by a Bass Voice.*)

For - give our trans-gres - sions, O Fa - - ther, we pray;... And grant us thy grace.... on this thy ho - ly day.....

ORGAN.

DUET.—Soprano and Alto.

O Fa - ther, hear us, hear us while we pray:..... Grant us thy peace, O Lord! Grant us thy peace, O Lord!

QUARTETTE or CHORUS.—Tenor.

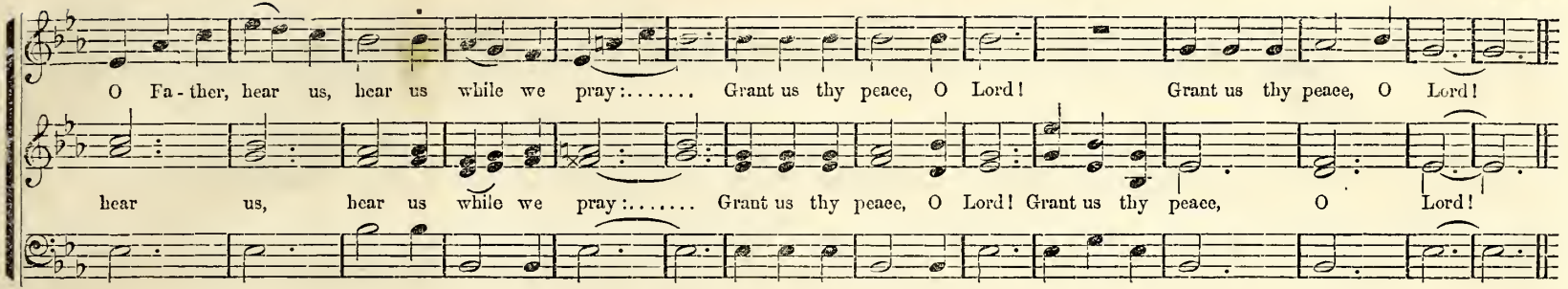
For - give our transgres - sions, O Fa - ther, we pray; And grant us thy grace on this thy ho - ly day.

Treble.

Alto.

For - give our trans-gres - sions, O Fa - ther, we pray; And grant us thy grace On this thy ho - ly day. O Fa - ther,

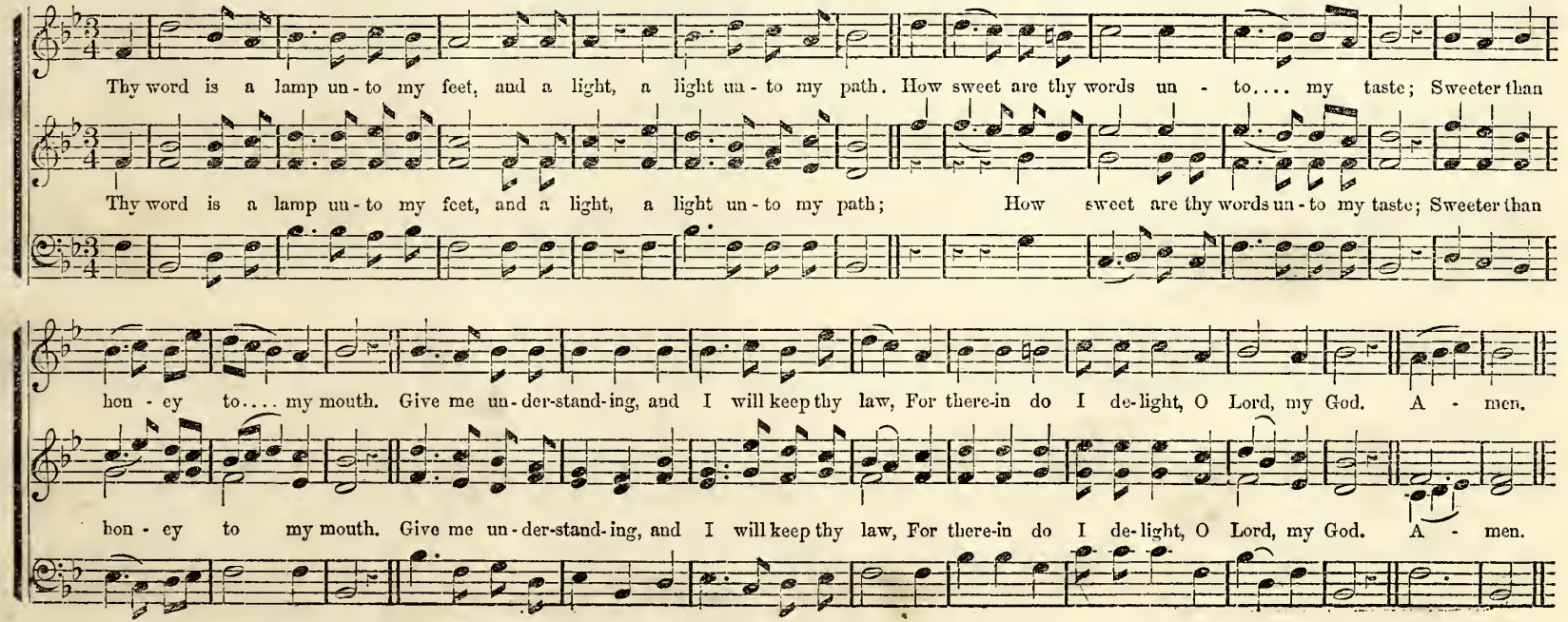
Bass.



RESPONSE TO THE DECALOGUE.

May be used for Opening Service, or after Reading of Scriptures.

WM. F. SHERWIN.



ANTHEM. "Lo! my Shepherd is divine."

J. H. TENNEY. By permission.

TENOR. *mp*

Lo! my Shep - herd is..... di - vine; How can I want when he.... is mine? How can I want when he..... is mine?

SOPRANO or ALTO.

Lo! my Shep - herd is..... di - vine; How can I want, when he.... is mine? How can I want, when he..... is mine?

TUTTI. SOLI. *mp*

Lo! my Shep - herd is di - vine; How can I want when he is mine? How can I

m *mp*

Lo! my Shep - herd is di - vine; How can I want when he is mine? How can I want, How can I

Ped.

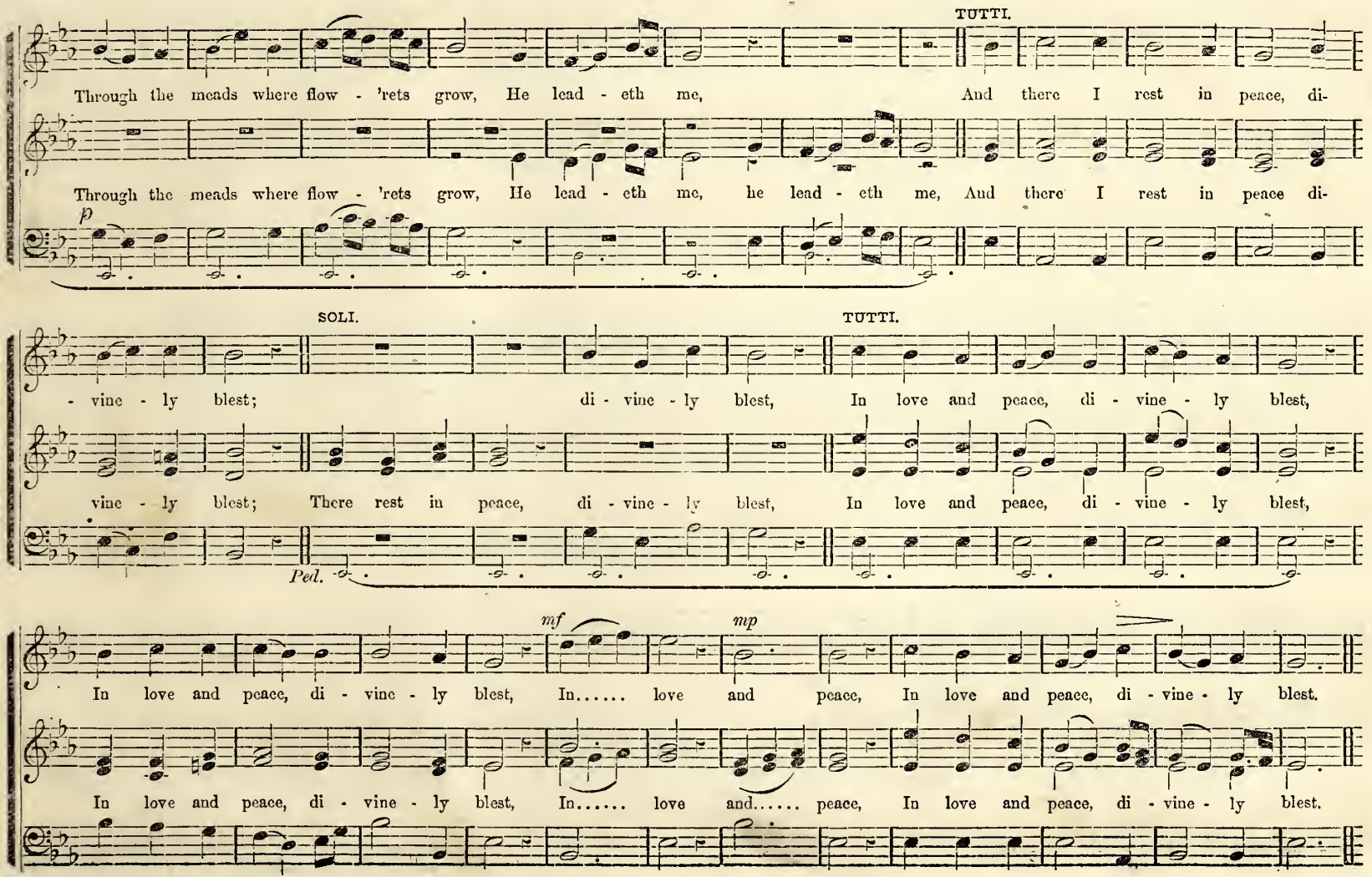
TUTTI. *m* SOLI.

want, How can I want, when he is mine?

p

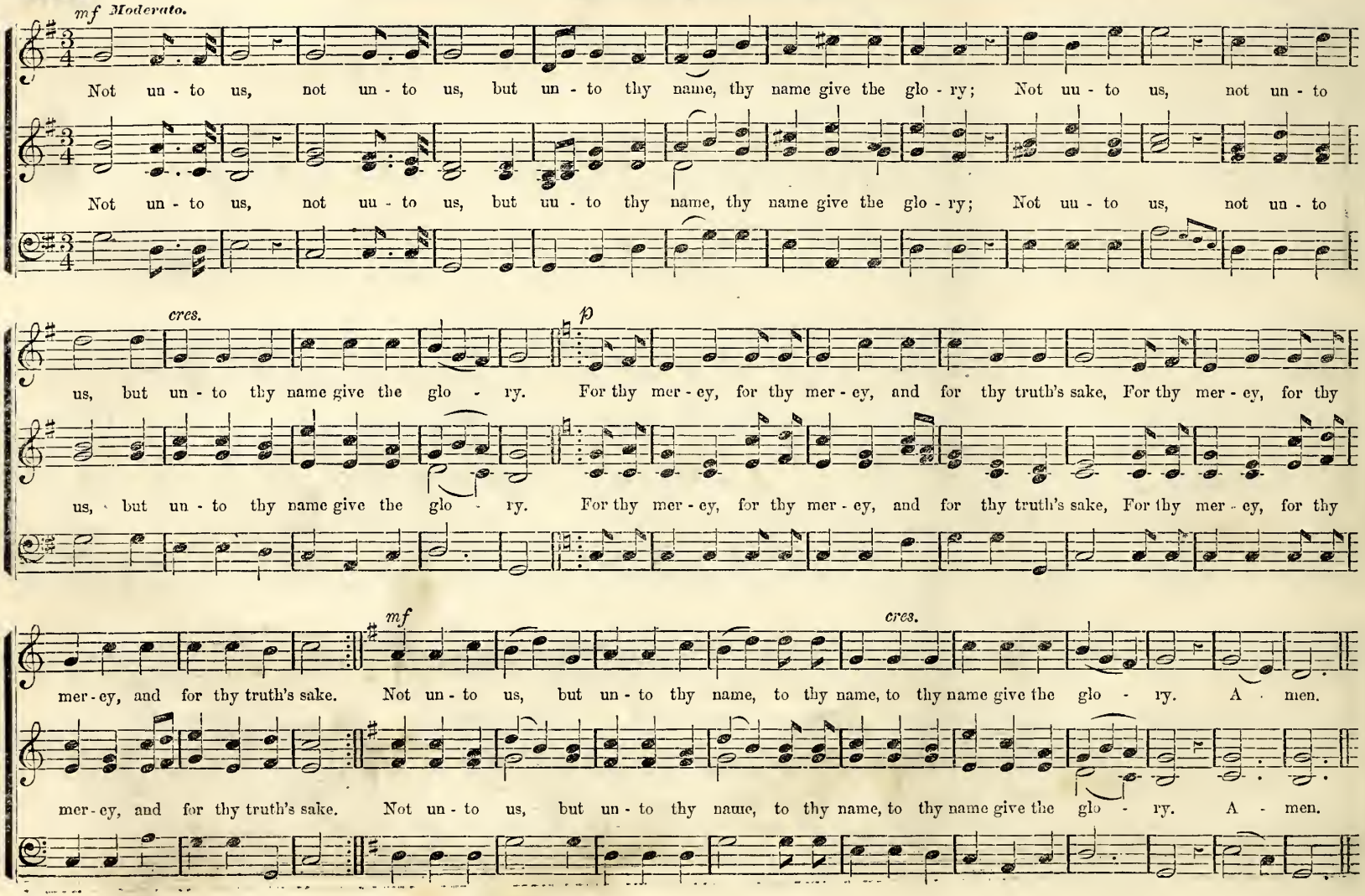
want, when he..... is mine? How can I want, when he is mine? By the streams that wan - der slow,

Ped.

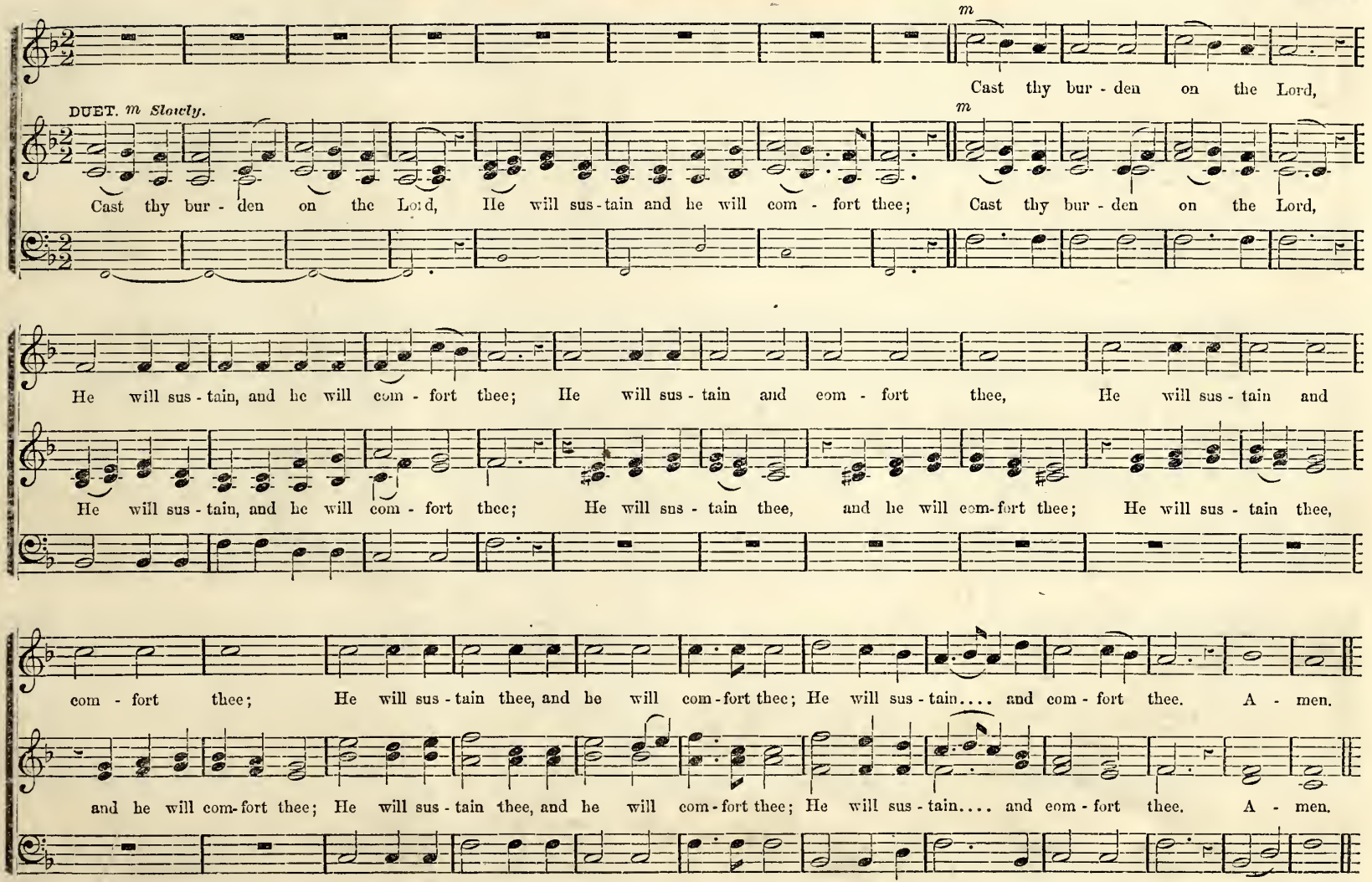

TUTTI.
Through the meads where flow - 'rets grow, He lead - eth me, And there I rest in peace, di-
Through the meads where flow - 'rets grow, He lead - eth me, he lead - eth me, And there I rest in peace di-
p
SOLI.
TUTTI.
- vine - ly blest; di - vine - ly blest, In love and peace, di - vine - ly blest,
vine - ly blest; There rest in peace, di - vine - ly blest, In love and peace, di - vine - ly blest,
Ped.
mf
mp
In love and peace, di - vine - ly blest, In..... love and peace, In love and peace, di - vine - ly blest.
In love and peace, di - vine - ly blest, In..... love and..... peace, In love and peace, di - vine - ly blest.

NOT UNTO US.

T. J. COOK.

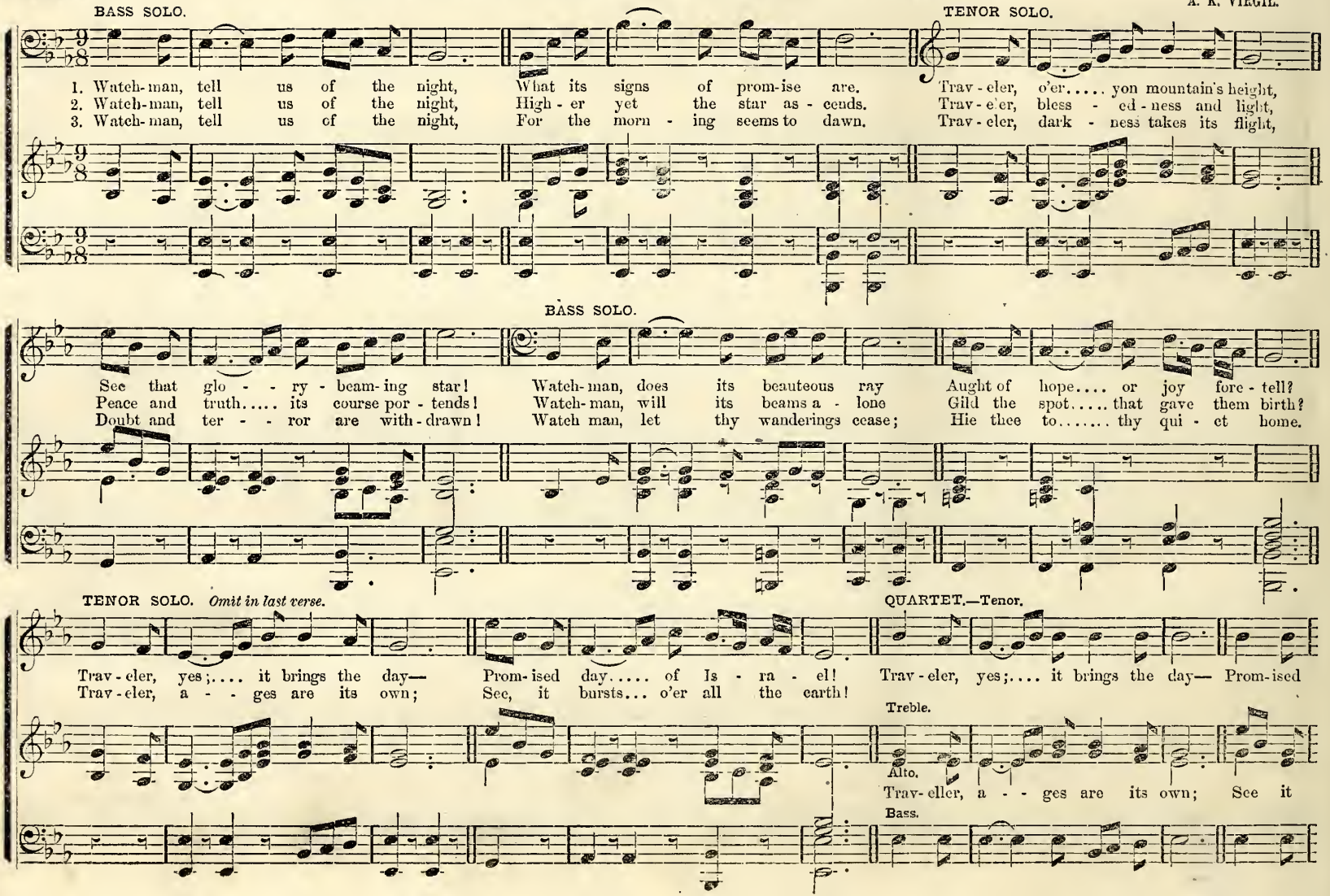


CAST THY BURDEN ON THE LORD.

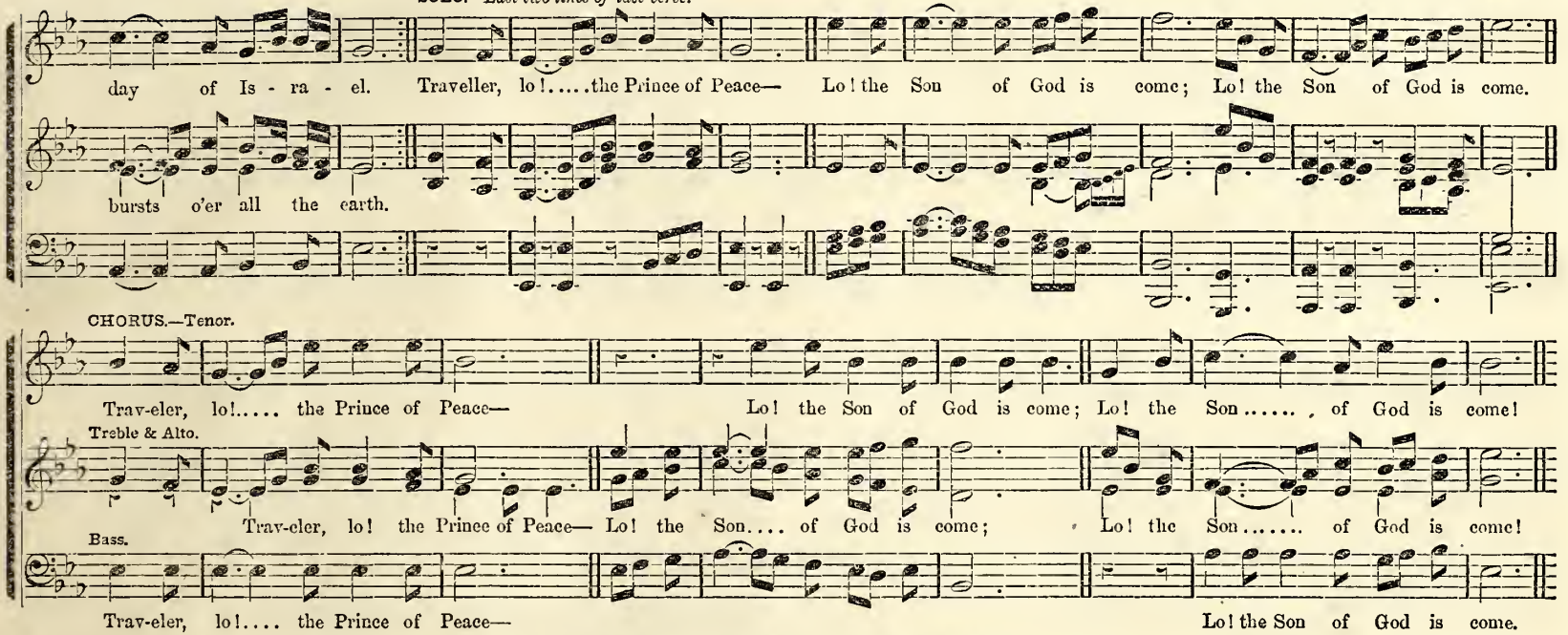


WATCHMAN, TELL US OF THE NIGHT.

A. K. VIRGIL.

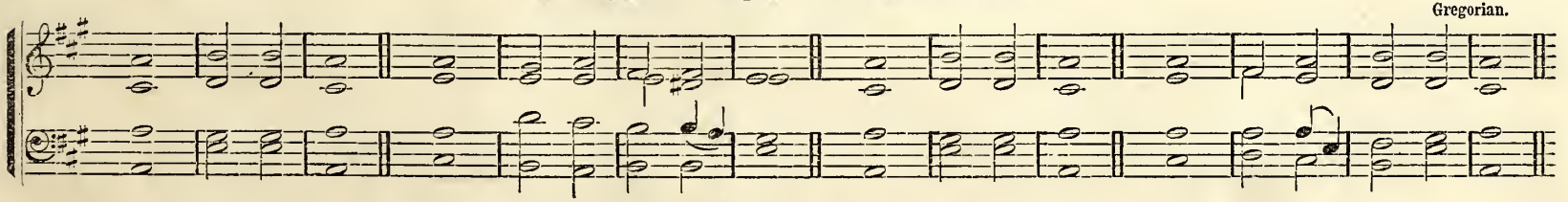


SOLO. *Last two lines of last verse.*



BONUM EST CONFITERI.

Gregorian.



1 It is a good thing to give thanks | unto · the | Lord;
And to sing praises unto thy | name, — | O most | Highest.

To tell of thy loving-kindness | early · in the | morning;
And of thy | truth · in the | night — | season.

2 Upon an instrument of ten strings, and up- | on the | lute;
Upon a loud instrument, | and up- | on the | harp.

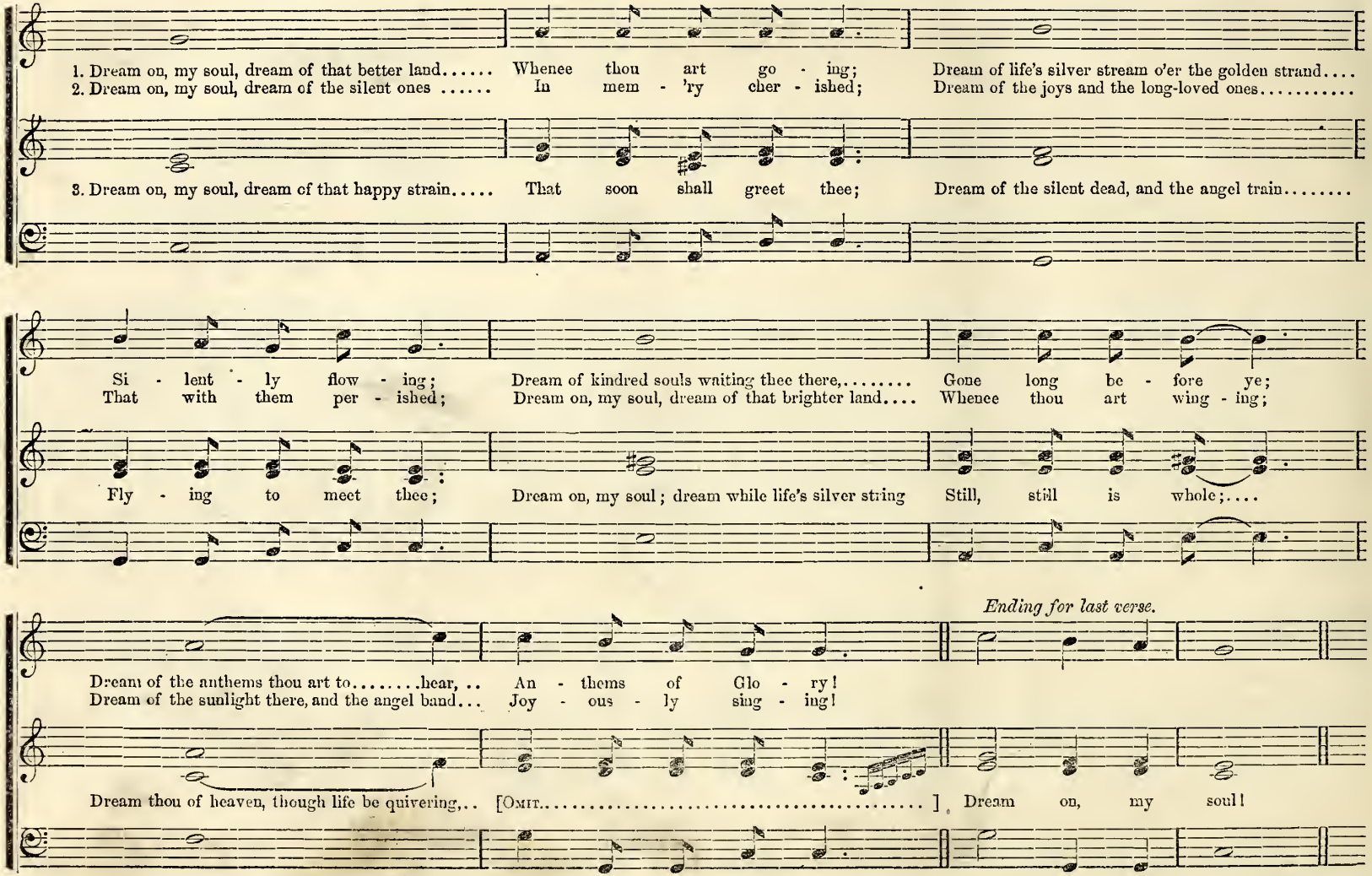
For thou, Lord, hast made me glad | through thy | works;
And I will rejoice in giving praise for the ope- | ration | of thy | hands.

3 Glory be to the Father, and | to the | Son:
And | to the | Holy | Ghost;

As it was in the beginning, is now, and | ever · shall | be,
World without | end. A- | men, A- | men.

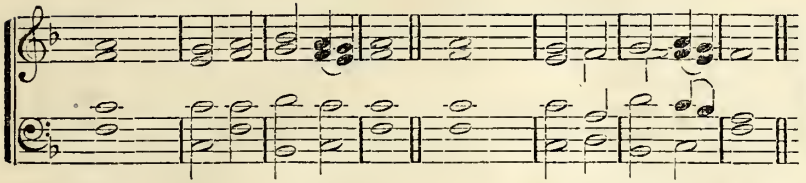
"DREAM ON, MY SOUL."

WM. F. SHERWIN.



THE LORD'S PRAYER.

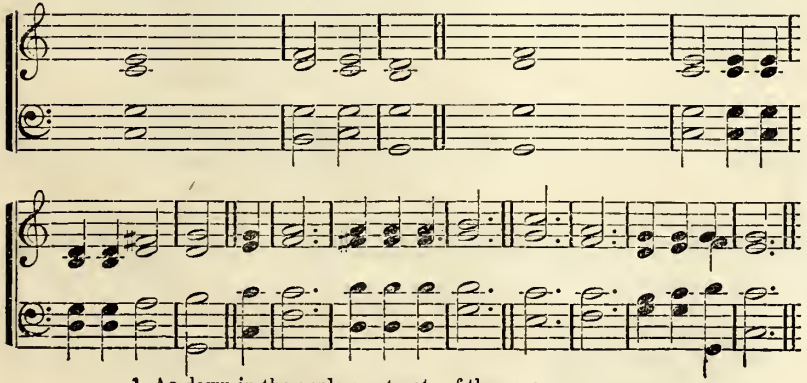
Gregorian.



1 Our Father, who art in heaven, | hallowed | be thy | name : ‖ thy kingdom come, thy will be done on | earth, · as it | is in | heaven;
2 Give us this | day our | daily | bread : ‖ and forgive us our trespasses, as we forgive | them that | tres-pass a- | gainst us.
3 And lead us not into temptation, but de- | liver | us from | evil ; for thine is the kingdom, and the power, and the glory, for- | ever. | A- — | men.

SILENT PRAYER.

WASHINGTON GLADDEN.

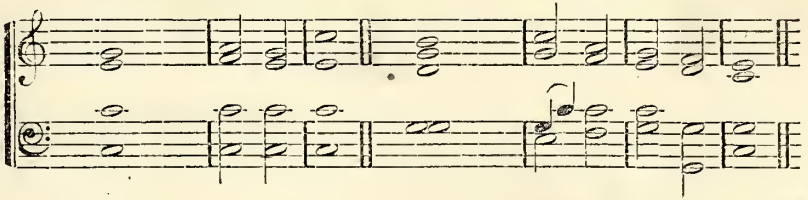


1 As down in the sunless retreats of the ocean,
Sweet flowers are springing, no | mortal·can | see,
So, deep in my heart, the still prayer of devotion,
Unheard by the | world, rises | silent to | thee.
My God, silent to thee,
Pure, warm, silent to thee.

2 As still to the star of its worship, though clouded,
The needle points faithfully | o'er the·dark | sea,
So, dark though I roam through this wintry world shrouded,
The hope of my | spirit turns | trembling to | thee.
My God, trembling to thee,
True, fond, trembling to thee

COME UNTO ME.

WM. B. BRADBURY.



1 With tearful eyes I look around,
Life seems a dark and | stormy | sea :
Yet, 'midst the gloom I hear a sound,
A heavenly | whisper, | Come to | me.

2 It tells me of a place of rest—
It tells me where my | soul may | flee ;
Oh ! to the weary, faint, opprest,
How sweet the bidding, | Come to | me.

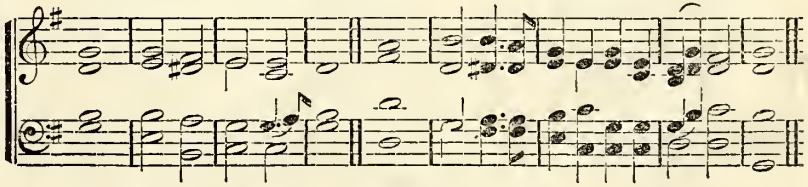
3 When nature shudders, loth to part
From all I love, en- | joy, and | see,
When a faint chill steals o'er my heart,
A sweet voice | utters, | Come to | me.

4 Come, for all else must fail and die,
Earth is no resting | place for | thee ;
Heavenward direct thy weeping eye,
I am thy | portion, | Come to | me.

5 O voice of mercy ! voice of love !
In conflict, grief, and | ago- | ny,
Support me, cheer me from above !
And gently | whisper, | Come to | me.

ABIDE WITH ME.

WASHINGTON GLADDEN.



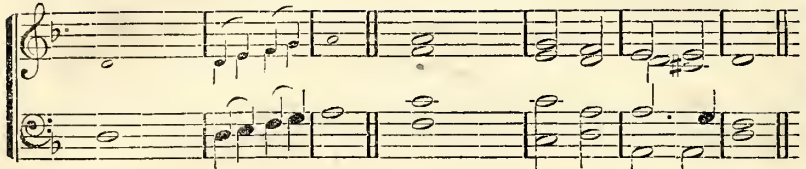
1 Abide with me ! Fast falls the eventide,
The darkness deepens, | Lord, with | me a- | bide.
Where other helpers fail, and comforts flee, |
Help of the | helpless, oh, a | bide with | me !

2 Swift to its close ebbs out life's little day ;
Earth's joys grow dim, its | glories | pass a- | way.
Change and decay in all around I see, |
O Thou, who | changeth not, a- | bide with | me.

3 I need thy presence every passing hour,
What but thy grace can | foil the | tempter's | power ?
Who, like thyself, my guide and stay can be ? |
Through cloud and | sunshine, oh, a- | bide with | me.

PSALM 90.

Dr. L. MASON.



1 LORD, thou hast been our dwelling-place in | all · gene- | rations. ‖ Before the mountains were brought forth, | or ever thou hadst formed the earth and the world, even from everlasting to ever- | lasting | thou art | God.

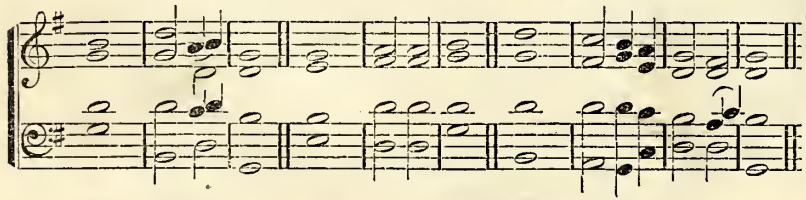
2 Thou turnest man to destruction; and sayest, Return, ye | children of | men. ‖ For a thousand years in thy sight are but as yesterday when it is past, and | as a | watch · in the | night.

3 Thou carriest them away as with a flood, they are as a sleep; in the morning they are like grass which | groweth | up. ‖ In the morning it flourisheth, and groweth up; in the evening it is cut | down, *cut* | *down*, and | withereth.

4 Who knoweth the power of thine anger? Even according to thy fear; | so · is thy | wrath. ‖ So teach us to number our days, that we may ap- | ply our | hearts · unto | wisdom.

JESUS, STILL LEAD ON.

WASHINGTON GLADDEN.



1 JESUS still lead on
Till our | rest be | won,
And although the way be cheerless,
We will follow, | calm and | fearless;
Guide us by thy | hand
To our | Father- | land.

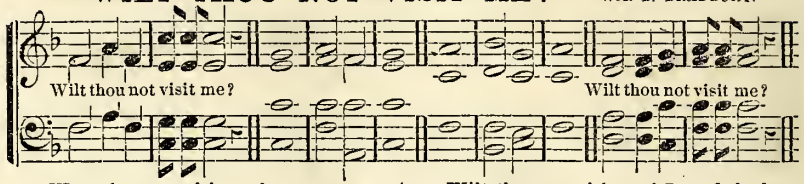
2 If the way be drear,
If the | foe be | near,
Let not faithless fears o'ertake us,
Let not faith and | hope for- | sake us;
For through many a | foe,
To our | home we | go.

3 When we seek relief
From a | long-felt | grief;
When oppressed by new temptations,
Lord, increase and | perfect | patience:
Show us that bright | shore,
Where we | weep no | more.

4 Jesus, still lead on
Till our | rest be | won.
Heavenly Leader, still direct us,
Still support, con- | sole, pro- | tect us
Till we safely | stand,
In our | Father- | land

WILT THOU NOT VISIT ME?

WM. B. BRADBURY.



1 WILT thou not visit me?
The plant beside me feels thy | gentle | dew;
Each blade of grass I see,
From thy deep earth its quickening | moisture | drew,
Wilt thou not visit me?

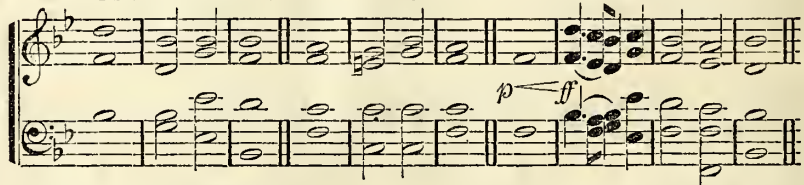
2 Wilt thou not visit me;
Thy morning calls on me with | cheering | tone;
And every hill and tree
Lend but one voice, the voice of | thee a- | lone.
Wilt thou not visit me?

3 Wilt thou not visit me? I need thy love
More than the flow'r the dew, or | grass the | rain;
Come like thy holy dove,
And let me in thy sight rejoice to | live a- | gain.
Wilt thou not visit me?

4 Yes! thou wilt visit me;
Nor plant, nor tree, thine eye de- | lights so | well,
As when from sin set free,
Man's spirit comes with thine in | peace to | dwell,
Yes, thou wilt visit me.

CHRISTMAS CHANT.

WASHINGTON GLADDEN.



1 HARK! what celestial sounds,
What music | fills the | air!
Soft warbling to the morn,
It strikes the | ravished ear: |
Now all is still;
Now wild it floats
In tuneful | notes,
Loud, | sweet, and | shrill.

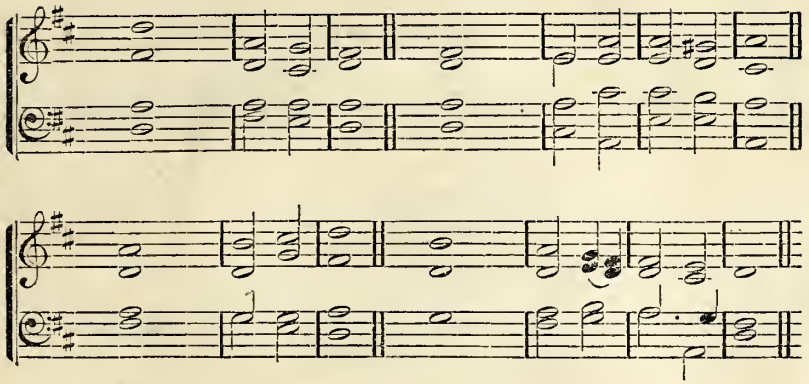
2 Th' angelic hosts descend,
With harmo- | ny di- | vine:
See how from heaven they bend,
And in full | chorus | join:
"Fear not," they say:
"Great joy we bring:
Jesus, your | King,
Is | born to- | day."

3 He comes, your souls to save
From death's e- | ternal | gloom;
To realm of bliss and light
He lifts you | from the | tomb:
Your voices raise;
With sons of light
Your songs u- | nite
Of | endless | praise.

4 Glory to God on high!
Ye mortals, | spread the | sound,
And let your raptures fly
To earth's re- | motest | bound;
For peace on earth,
From God in heaven,
To man is | given,
At | Jesus' | birth.

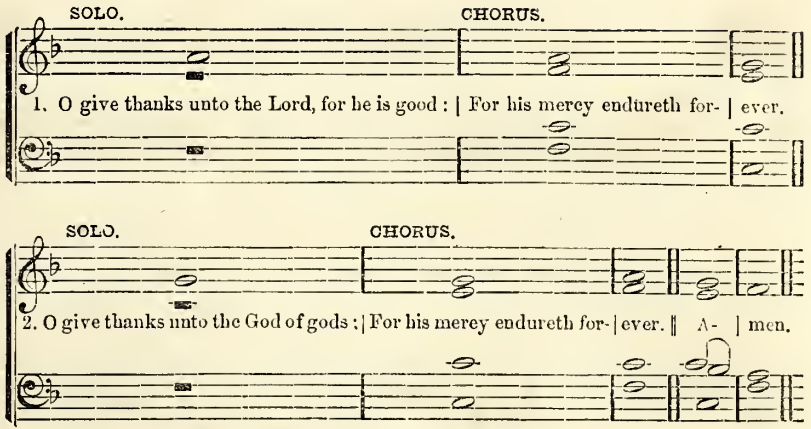
VENITE, EXULTEMUS DOMINO.

Dr. BOYCE.



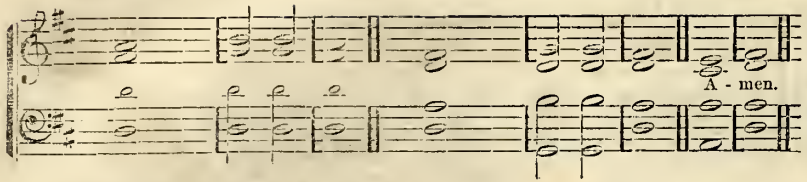
1. O come, let us sing | unto··the | Lord;
   Let us heartily rejoice in the | strength of | our sal- | vation.
2. Let us come before his presence | with thanks- | giving;
   And show ourselves | glad in | him with | psalms.
3. For the Lord | is a··great | God;
   And a great | King a- | bove all | gods.
4. In his hands are all the corners | of the | earth;
   And the strength of the | hills is | his — | also.
5. The sea is his, | and he | made it;
   And his hands pre- | pared··the | dry — | land.
6. O come let us worship | and fall | down;
   And kneel be- | fore the | Lord our | Maker.
7. For he is the | Lord our | God;
   And we are the people of his pasture, and the | sheep of | his — | hand.
8. O worship the Lord in the | beauty··of | holiness;
   Let the whole | earth··stand in | awe of him.
9. For he cometh, for he cometh to | judge the | earth;
   And with righteousness to judge the world and the | people | with his | truth.
10. Glory be to the Father, and | to the | Son;
    And | to the | Holy | Ghost;
11. As it was in the beginning, is now, and | ever··shall | be,
    World without | end. A- | men, A- | men.

PSALM 136.



3. *Solo.* O give thanks unto the Lord of lords:
   Chorus. For his mercy endureth forever.
4. *Solo.* To him who alone doeth great wonders:
   Chorus. For his mercy endureth forever.
5. *Solo.* To him that by wisdom made the heavens:
   Chorus. For his mercy endureth forever.
6. *Solo.* To him that stretched out the earth above the waters:
   Chorus. For his mercy endureth forever.
7. *Solo.* To him that made great lights:
   Chorus. For his mercy endureth forever.
8. *Solo.* The sun to rule by day; the moon and stars to rule by night:
   Chorus. For his mercy endureth forever.
9. *Solo.* To him that smote Egypt in their first-born:
   Chorus. For his mercy endureth forever.
10. *Solo.* And brought out Israel from among them:
    Chorus. For his mercy endureth forever.
11. *Solo.* Who remembered us in our low estate:
    Chorus. For his mercy endureth forever.
12. *Solo.* And hath redeemed us from our enemies:
    Chorus. For his mercy endureth forever.
13. *Solo.* Who giveth food to all flesh:
    Chorus. For his mercy endureth forever.
14. *Solo.* O give thanks unto the God of heaven:
    Chorus. For his mercy endureth forever. Amen.

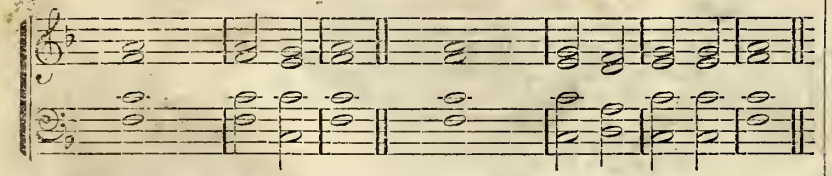
PSALM 23.



1. The Lord is my shepherd; I | shall not | want.
2. He maketh me to lie down in green pastures; he leadeth me beside the still wa- | ters.
3. He restoreth my soul; he leadeth me in the paths of righteousness for his | name's — | sake.
4. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy | staff they | comfort | me.
5. Thou preparest a table before me in the presence of mine enemies, thou anointest my head with oil; my | cup··runneth | over.
6. Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the | Lord, for- | ever- | more. ‖ A- | men.

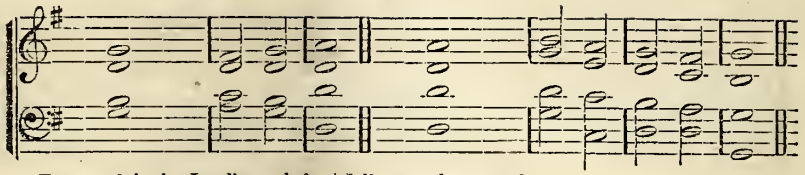
DEUS MISEREATUR.

TALLIS.



1. God be merciful unto | us, and | bless us;
   And show us the light of his countenance, and be | merci··ful, | unto | us.
2. That thy way may be | known up··on | earth;
   Thy saving | health a- | mong all | nations.
3. Let the people | praise thee,··O | God.
   Yea, let | all the | people | praise thee.
4. O let the nations rejoice, | and be | glad;
   For thou shalt judge the people righteously, and govern the | nations | upon | earth.
5. Let the people | praise thee,··O | God;
   Yea, let | all the | people | praise thee.
6. Then shall the earth bring | forth her | increase:
   And God, even our own | God, shall | give us··his | blessing.
7. God | shall — | bless us:
   And all the ends of the | world shall | fear — | him.

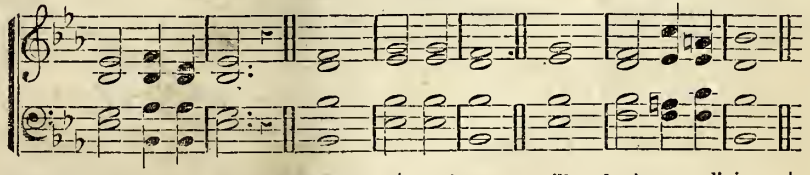
PSALM 24.



1. The earth is the Lord's, and the | fullness··there- | of;
   The world and | they that | dwell there- | in.
2. For he hath founded it up- | on the | seas;
   And es- | tablished it up- | on the | floods.
3. Who shall ascend unto the | hill··of the | Lord?
   And who stand | in his | holy | place?
4. He that hath clean hands and a | pure | heart;
   Who hath not lifted up his soul unto vanity, nor | sworn de- | ceitful- | ly.
5. He shall receive the blessing | from the | Lord;
   And righteousness from the | God of | his sal- | vation
6. This is the generation of them that | seek — | him;
   That | seek thy | face, O | Jacob.
7. Lift up your heads, O ye gates, and be ye lifted up, ye ever- | lasting | doors;
   And the King of | glory | shall come | in.
8. Who is this | King of | glory?
   The Lord, strong and mighty, the Lord, | might- — | ty in | battle.
9. Lift up your heads, O ye gates, even lift them up, ye ever- | lasting | doors;
   And the King of | glory | shall come | in.
10. Who is this | King of | glory?
    The Lord of hosts, | he··is the | King of | glory.

THY WILL BE DONE!

Words by BOWRING.



"Thy will be | done!" ‖ In devious way
The hurrying streams of | life may | run ‖
Yet still our grateful hearts shall say,
"Thy will be | done!"

"Thy will be | done?" ‖ If o'er us shine
A gladdening and a | prosperous | sun, ‖
This prayer will make it more divine— |
"Thy will be | done!"

"Thy will be done!" The' shrouded o'er
Our | path with | gloom, ‖ one comfort—one
Is ours:—to breathe, while we adore, |
"Thy will be | done!"

Close by repeating the first two measures, "Thy will be done!"

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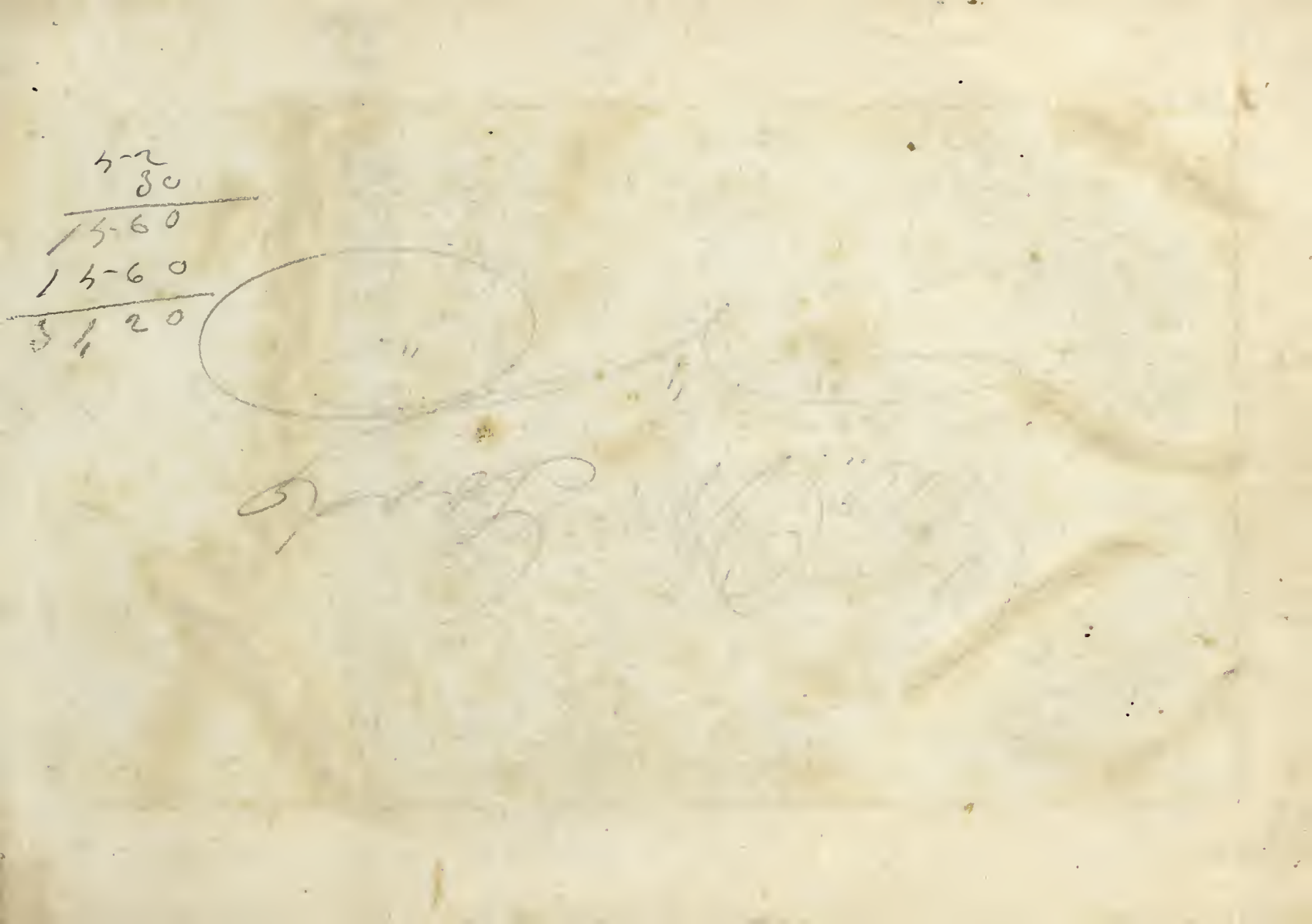

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